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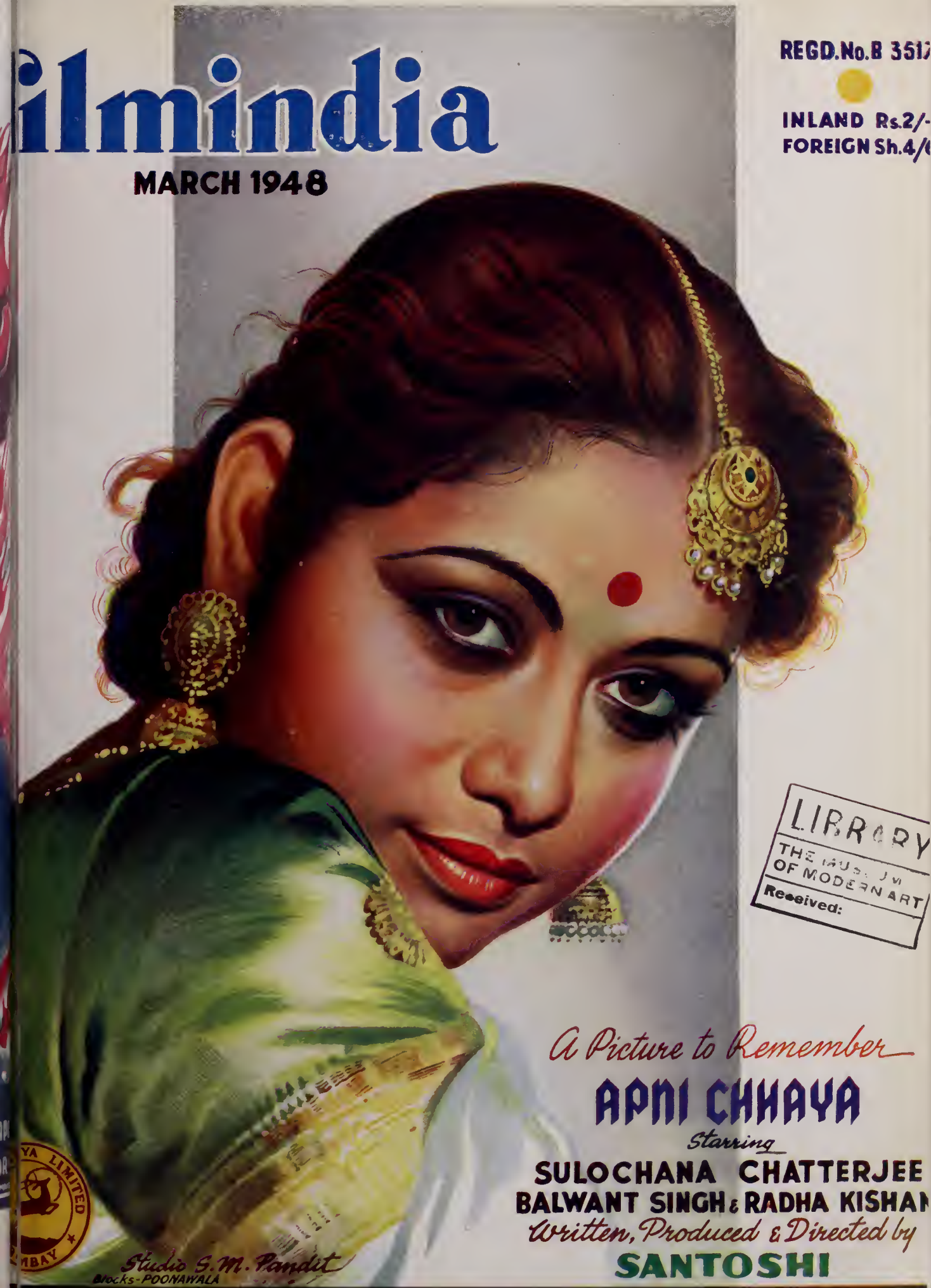

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Dikhla rahe hain raasta us rahnuma ke "Phool"
Raushan rahe dilon men shama ittehaad ki
Taza rahen zamane men mehr-o-wafa ke phool

(*Extract from Dewan Sharar's tribute to Gandhiji*)

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Vol. XIV. | MARCH 1948 | No. 3.

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Salute To An Immortal Spirit

The Mahatma is dead. Long Live The Mahatma!

Never before in the history of mankind have so any mourned the death of one man. Never before as one man meant so much to so many.

To India, Gandhiji was the Father of The Na-on: our Leader and our saviour; the revolutionary ho taught us national self-respect; the unarmed eneral who led the nationalist army in our battle r freedom. Out of dust he made us into men.

To Hindus, Gandhiji was the supreme Man of od, who saved Hinduism from the corroding in-uence of orthodoxy and unreason, and reaffirmed e basic fundamentals of the Hindu faith in the ght of reason, humanism and tolerance.

To millions of untouchables (whom he gave the idearing title of 'Harijans' or Children of God), was the Great Liberator, who raised these op-essed unfortunates from the degradation and isery into which hundreds of years of social sla-ery had plunged them. He brought them back to the Hindu society on terms of equality and orked all his life to improve their social and eco-mic condition, to atone for the sins of Hindu or-odoxy that had ostracised them.

To the Muslims of India, he was a loyal and eadfast friend—in South Africa where he be-iended and worked with many Muslims; during e Khilafat movement when he threw the weight the entire national agitation into a cause which as of primary interest only to Muslims; right up to s last days when, first in Calcutta and then in elhi, he staked his life for the safety of the Mus-ms. His final martyrdom was, indeed, in the ser-ce of Indian Muslims.

To journalists and writers he was the shining xample of fearless and impartial exposition of uth. He edited and published the only paper of s kind in the world—without an inch of advertis-g.

To the world, torn by conflict and threatened ith extinction in an atomic war, he brought the nly hope of deliverance from perpetual fear—rough his doctrine of Ahimsa or Non-violence.

It will take volumes merely to catalogue the rvices he rendered to many different causes—manitarian, social, political, economic. And far ore powerful pens are required to sum up his saint-personality.

While directly he influenced such a wide range of national activity, indirectly his impact on Indian life was still greater. By giving us back our national self-respect and our pride in our cultural heritage, he released vast reservoirs of creative energy into cultural and literary channels. Neither literature nor drama, music nor films, has missed the blessed impact of his dynamic personality. Progress in every department of cultural activity can be traced back to his inspiration.

To the eternal shame of our film industry, our films could not come anywhere near the Mahatma's lofty standards of art. He had, therefore, no sympathy for, and little interest in films. And yet more than one film, knowingly or unconsciously, wholeheartedly or half-heartedly, carried his message of non-violence, peace and unity to the millions of cinegoers.

On his death many producers and directors have showered tributes on his sacred memory. Eloquent pledges have been taken to dedicate the films to the sacred task of carrying forward the mission of the Mahatma. Knowing the non-Mahatmic activities of most of these producers and how shallow and hypocritical their devotion to Gandhiji's ideals is, we have no such illusions. But if the supreme martyrdom of the Mahatma can shame a few of them, at least for sometime, to produce CLEANER and better films and to think more of public morals and less of private profit, then we would say the film industry is not entirely dead and damned.

Minimum Wage For Film Workers

One of the more beneficent measures adopted by the Indian Parliament is the Bill to fix minimum wages for industrial and agricultural workers. The minimum wage will be determined by Government in accordance with living conditions obtaining at any particular time in particular areas and in consultation with expert advisory bodies. At present the Bill applies to only fifteen occupations, rural and urban, but the Government is empowered to include others within the scope of the Bill.

The film industry so far is not included in the schedule of employments covered by the Bill (which include woollen carpet making or shawl weaving

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tablishments; rice mill, flour or dal mill, bidi aking, oil mills, road and building constructions, nneries and leather manufacture, public motor ansport, lac and mica works, farm labour and iries.) But we would strongly urge upon both entral and provincial governments to extend the hedule to include at least the technicians and wer-grade employees in the film studios and film boratories.

It is a well-known fact that while the Sethias, te studio-owners, flourish and make millions they ractise the cruelest capitalistic exploitation of their orkers who have neither security of employment r a basic living wage. A few stars might be able t get their own terms but so far as other film work- e are concerned, they suffer grievously under the sent system of employment. At the slightest etext, following his whim or fancy, the studio- ner can kick them out or cut their wages which eady are too low. For instance, assistant direc- rs and assistant cameramen who are expected to ssess educational and technical qualifications are d LESS than municipal sweepers or millhands. t they carry on, drawn by the glamour of the in- stry and forced to remain in their under-paid jobs the force of economic necessity. But surely the ie has come for the Government to intervene on alf of these wretched unfortunates and help them get a reasonable minimum wage from the bosses.

Sulochana Chatterjee and Balwant Singh seem to have perfectly understood each other in "Apni Chhaya," a Chitralaya Ltd. picture, directed by Santoshi.

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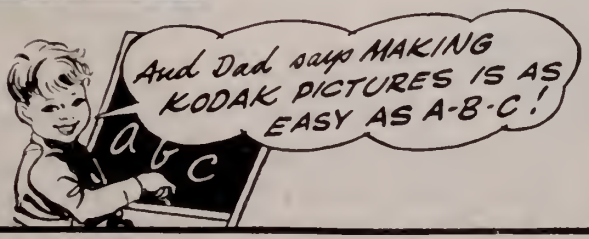

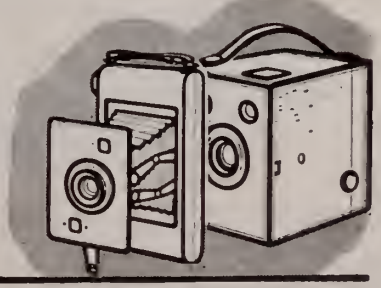

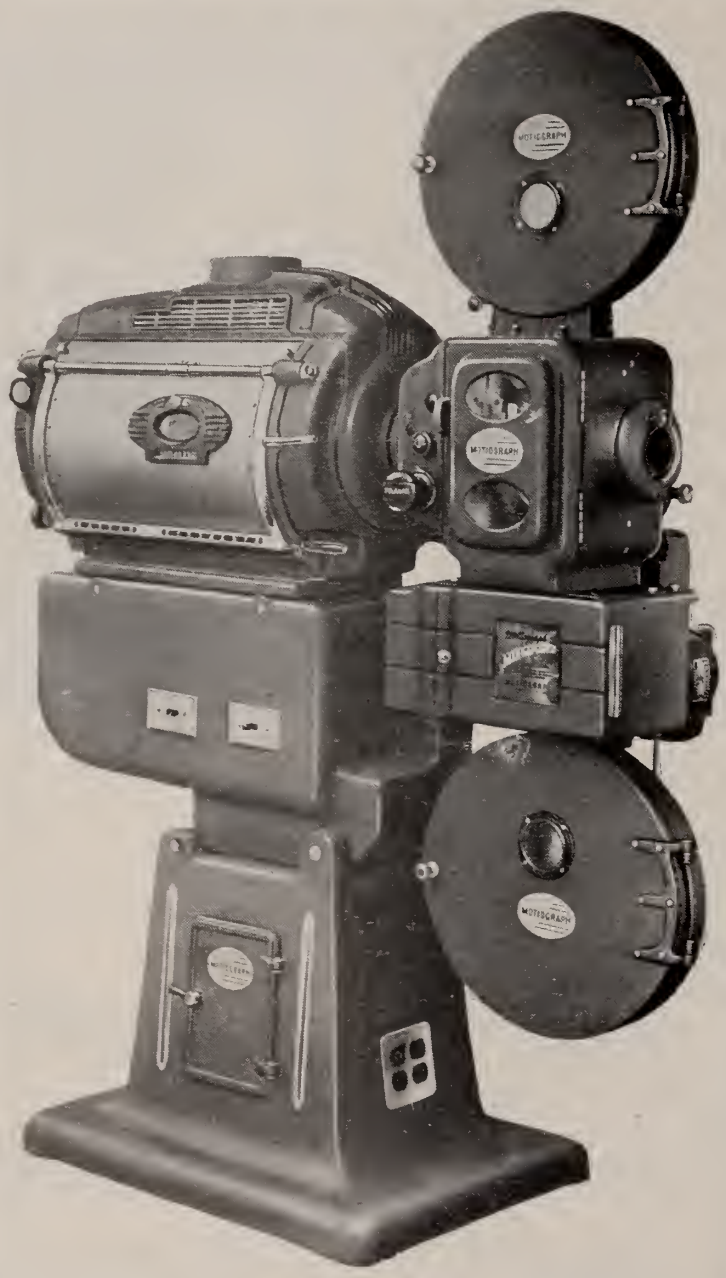

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27	Ranjit Movietone	Bombay	
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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

ILM FOLKS AND GANDHIJI

With the entire civilised world mourning the eth of Mahatma Gandhi the Indian film industry o staged a show of public mourning by ho'ding a ndo'ence meeting of all the members of the various anches of the industry who number about 20,000 Bombay alone, but of whom hardly a thousand ed to attend.

The show was as poor and lifeless as most of pictures the industry produces. It lacked entirely dignity, serenity and warmth of heart that such occasion calls for. Barring just one or two, none the speakers knew what he was speaking and why was doing it. Some thought they were there for prize competition in elocution and many others de fools of themselves by blurting out just nonse.

Very few among the audience appeared to realthat they had collected there to mourn the rld's greatest tragedy such as befalls it once a thousand years. Most of them cheered and clapl the speakers, particularly those who recited ms, as if they were listening to a "mushaira" or vi Sammelan.

Very few, again, seemed to know the etiquette public meetings wherein resolutions moved by the air have not to be seconded by anyone but are aightway put to vote. In this meeting, however, condolence resolution moved by Chuni Lall, the sident, was actually seconded by Chhotu Desai. ely Chhotu must make his presence felt and how could he do it? He had, therefore, to go out of way of all conventions and traditions and adver- his existence on the dais by seconding a resolun moved by the Chair—something that is not ne.

The most ridiculous among the speakers were se who spoke first and last—incidentally, both jaratis and bearing the identical first names, viz., andulal Jeshingbhai. The first, however, was a nde and the last a Shah.

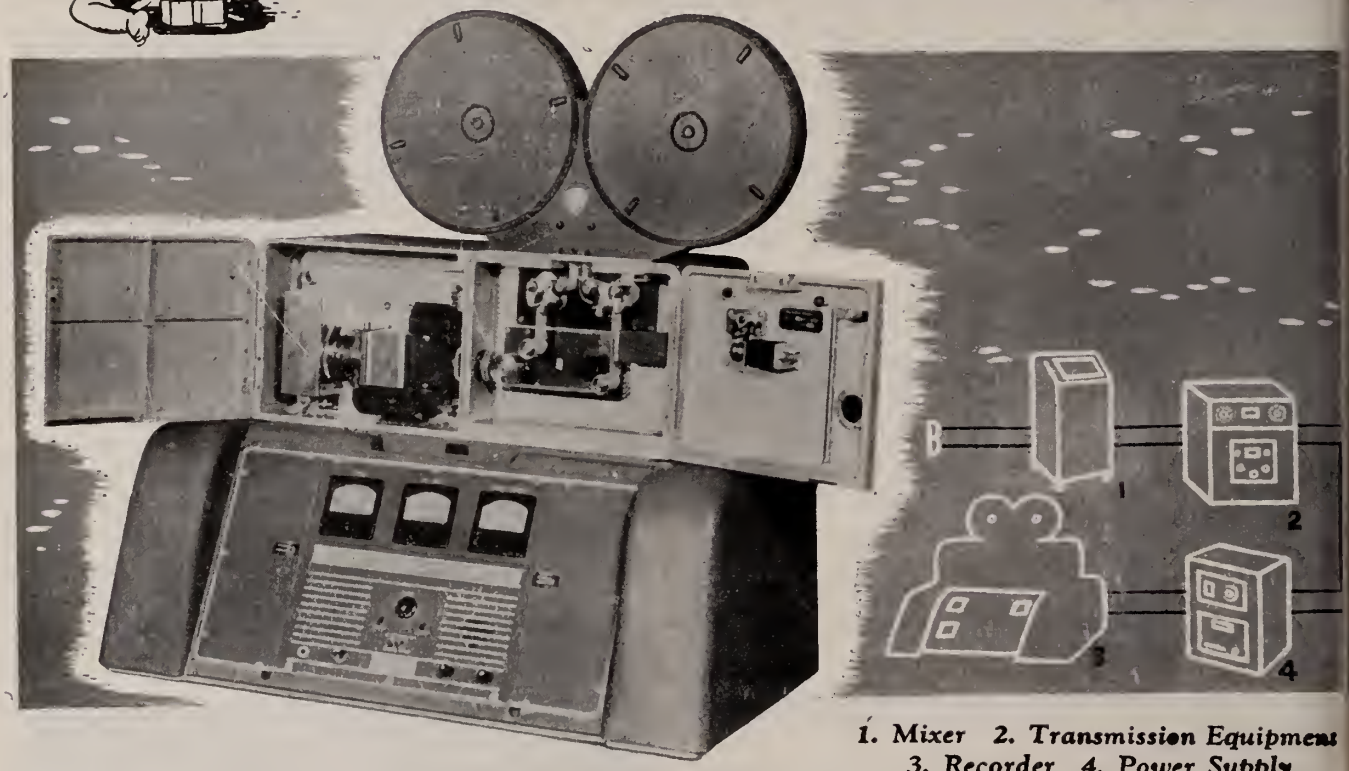
We have often wondered why this man, Pande, llowed a platform at public meetings. This man, eems, is a sort of poet and composes verses and gs in Gujarati which have not the remotest affi- to poetry or literature. He composed some versn Gandhiji, probably 20 years ago, which he has n reciting at all sorts of meetings for many years hout rhyme or reason. He recited those oft-heard ses in a voice and with gestures which, to anyone ccent of the Gujarati language, gave the impres- that he was reciting something funny or comical.

A lady producer, who has not yet produced any picture, proclaimed that she had warned, after the recent bomb incident at the Birla House, that something much more dangerous was likely to happen if proper precautions were not taken, but no one listened. She forgot to mention, however, to whom her warning was addressed.

Chandulal Shah is a practised speaker. With his faulty pronunciation of both his own lingo and English, in neither of which he can correctly pronounce the letter "sh" he never misses a chance of speaking at public meetings where he usually talks of his own and Ranjit's staggering progress and achievements. He talked about protecting the six crores of Muslims in India and the ten crores of Muslims in Pakistan, a total of 16 crores of Muslims not knowing that the entire population of Muslims as claimed by the Muslim League in both the dominions together never exceeded 10 crores. He also talked about no Hindus and no Muslims, no Hindus and no Harijans, but no one exactly understood what he was trying to make out of so many "no"s.

Leela Kumari leads the cast in Super Team Federal Productions' maiden social, "Meri Kahani", directed and photographed by Keki Mistry.

"BUILDING BLOCK" SOUND!



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These and other revolutionary new features make the Western Electric Postwar Sound Recording Systems the best ever for simplicity, convenience, economy of operation, and downright value for money. As for quality—our record speaks for itself. Out of 17 "Oscars" awarded by the American Motion Picture Academy for SOUND RECORDING, no fewer than 14 have been won by Western Electric.

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Relieving Features

The whole show, however, was not without some relieving features. Two of the several speakers, Govind Ram Shetty and Prem Dhavan, literally moved the audience, the first with his fine speech full of emotion and delivered in chaste Urdu with all the requisite dignity of a seasoned, well-versed speaker who knows his job, while the other paid a touching poetic tribute to Gandhiji in a short and sweet poem specially written by him for the sad occasion which is worthy of being treasured as a classical piece of poetry in national literature.

The meeting passed the following resolution:—

"This general meeting of the members of the Indian film industry held under the auspices of the Motion Picture Society of India, Indian Motion Picture Producers' Association, Indian Motion Picture Distributors' Association, Cinematograph Exhibitors' Association of India, Film Artistes' Association of India, Association of Cine Technicians of India and the Cinematographic Importers' Association, places on record its most profound sorrow at the foul assassination of Mahatma Gandhi, the revered Father of the Nation, the apostle of peace, truth and non-violence and the greatest humanitarian of the age.

"This meeting strongly condemns the brutal murder which has shocked the entire civilized world and deeply mourns the irreparable loss sustained by the nation in the death of Mahatma Gandhi and conveys its respectful condolences and sympathies to the members of his family, to Pandit Jawaharlal Nehru, Prime Minister of India, and through him, to the millions of our countrymen who mourn Mahatmaji's death.

"This meeting pays its humble homage to the great leader who lived for others and sacrificed his life for the noble cause of peace and harmony among mankind and prays to God that we may be given strength and confidence to follow the light of his teachings."

Khurshid (Jr.) is alluring with her youthful charms and inviting pose in Ranjit's social "Bichhade Balam".

In Navayug Chitra's "Phool aur Kante", we wonder which of these two—Lalita Pawar and Saroj Borkar—provides the one or the other.

WILL GOVERNMENT EXPLAIN?

Press Release number 64 issued by the United Nations New Delhi Information Centre informs us that "Production has now been started, in a village in the Satara district of Bombay Presidency, of the three educational films for training Indian social welfare workers, which are being financed by the United Nations". These films, we learn further, are being produced at the request of the Indian Government, through the Indian Delegation to the United Nations, as a part of the organisation's advisory social welfare programme which provides for assistance in this line to member countries at their request.

The subjects of these three films are: 1) Maternity welfare, 2) Infant care, and 3) Environmental welfare.

In other words the subjects touch the very core of Indian rural life, and the films are to be addressed to the millions of illiterate mothers and teachers in the villages, who are conversant only with any of the provincial languages. A completely INDIAN approach and an understanding of Indian psychology are, therefore, necessary for any one who undertakes the production of these films.

And who do you think has actually been entrusted with this task? Hold your breath.

The United Nations, of course, has sent an AMERICAN, Miss Marion Dix, "who has been engaged in film production work for twenty years, in the USA, England and France" to "supervise the project and supply the specialist's knowledge."

And whom has the specialist Miss Dix chosen to produce these films on an intimate and delicate as-

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ject of Indian life? She has selected one Paul Zils, GERMAN youth, whose only qualification (so far s we are aware) is that he claims to have worked r some time as an Assistant Director in he Ufa Studios. Since his coming to India he has een unsuccessfully trying to raise capital to launch arious ambitious projects including the filming of a tory of the Buddhist period. His only independent chievement to date are two or three Advertising lms which he made for some business firms, boostng some particular brands of soap or ships or someiing.

But, of course, we forgot his main qualification. He is a WHITE man—and that still seems to be a assport to any governmental job in this country.

Will the Government department concerned—it Sardar Patel's Information Department or Maulana Azad's Education Department?—explain why nd under what circumstances, and by whom, was 'err Paul Zils appointed to this particular job?

RE THERE NO INDIANS?

And we can anticipate the answer. The foreigner has been appointed as an expert because Indians ith the requisite qualifications were not available. nly in this case such an answer would be patently ntrue. There are at least half a dozen Indians who ave proved their ability in the field of documentary lm production.

The God of Beauty

has made Maiden's hair his permanent abode, according to the Poet. Let Kesavardhini now grow those glamorous tresses that lure and fascinate even the gods: and let it grow them all the year round.

Romance—that is what Kesavardhini gives your hair. Radiant with Youth, vibrant with Beauty—and irresistible are the tricks that Kesavardhini helps to grow and preserve—from children upwards.

Let your hair present you at your best; and let Kesavardhini present your hair at their best. Give your hair

KESAVARDHINI

TO DAY!

PRESERVES, GROWS AND BEAUTIFIES HAIR

Kesavardhini .. As. 12. Kesavardhini Shampoo..As. 12.

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There is Colonel Gandhi with the brilliant Kashmir film as his latest achievement. There is Ezra Mir who headed the I. F. I. during the war years. There is Krishna Gopal and there is Bhaskar Rao—both of whom gained international fame with their fine documentaries which they produced for the I. F. I. There are others, too.

Documentary film production is no longer a closed book to young Indian technicians with imagination. Moreover, they can bring to the task of making films on such subjects which the UNESCO films are tackling with an Indian approach and an instinctive understanding of the Indian psychology and the Indian way of life.

No "Bakhsheesh"

At the same time it must be made clear that the United Nations are not giving us these films as "bakhsheesh" that we must be grateful for such small mercies and not raise any questions. As an original member of the U. N. O. India contributes a very large amount every year to its funds and, in proportion to that, gets very little in return. There are only a very few Indians on the staff of the U. N. O., as against the multitude of Englishmen, Americans and Frenchmen.

The Government of India ought to have insisted that, even if the appointment rested with the U. N. O., an Indian was selected for the job. Unless, of course, our Cabinet members still suffer from the foreigner complex and think that a German or a Swede or a Hungarian assistant director is unquestionably better than the best director or producer in India!

NUMBER ONE STAR?

Who do you think is India's most favourite, number one, star? Veena? Khurshid? Durga Khote? Shanta Apte? Naseem?

Or, if you include the foreign stars: Greta Garbo? Bette Davis? Greer Garson? Ida Lupino?

No, none of these. Indian audiences' most favourite star is—MARGARET LOCKWOOD.

Many of you might well ask: Who is Margaret Lockwood? And who voted her BEST on your behalf?

Here is the answer. The Office of the British High Commissioner in India issues free write-ups from New Delhi to boost British product. One of these, entitled BRITISH FILMS TOP WORLD POLLS, has reached our hands. In the course of it we read:

"Margaret Lockwood was voted No. 1 star by cinema audiences in India and Czechoslovakia."

Czechoslovakia can answer for herself.

So far as we are aware no popularity poll has been taken in India to determine the most popular star. Evidently the propagandists of British films are allowing their imagination to run riot. Still,

If your Hair is untamed like this

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Just any hair oil will not help you if your hair is curly, unruly and rebellious. Swastik's Perfumed Castor Oil will bring out all the glory of such hair and will also enable you to dress it properly. Enchantingly perfumed, Swastik's Perfumed Castor oil is an acknowledged favourite among men and women of discriminating tastes.

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en if they want to impose a star on us, let them pose someone better than Margaret Lockwood. You e, we are rather particular in our tastes.

PAYS TO BE POLITE

Among the ill-mannered, ill-tempered, uncouth l unseemly men we come across in the daily rou- e of life the Indian picture house employees are, haps, the worst specimens in so far as their be- viour towards the picturegoers is concerned. From manager down to the lowest menial working in cloak rooms one hardly ever meets a polite per- n in this profession.

Good manners and polite habits have never been nsidered essential qualifications for any public or mi-public service in this half-starved, half clad ntry seething with masses of poor, illiterate and norant people.

Our public servants, for instance, are notorious their bad manners and short tempers. Be it the rk in the secretariat or any other government or nicipal office; be it the railway servant of any scription from the station master to the ticket lector; be it a postal, telegraphic or telephone ployee; the tram or bus conductor or inspector; is generally the same in his manners and beha- ur to all ordinary members of the public whose vant he is supposed to be and for serving whom is paid his wages.

When these are the human species we meet ong the comparatively educated and better paid of people in public and semi-public services, it not at all surprising to find that the picture house ployees, who are deliberately chosen from among least educated people, whose physical fitness nts as a greater qualification than cultural equip- nt and who are, as a rule, underpaid and over- rked besides, one should rarely ever expect to ne across a decent chap with a smile on his face a good word or a polite gesture for the patrons of employers.

The Indian exhibitor, whose entire attention is ncentrated on the illegitimate earnings of his ck market business, has never yet found it neces- y to realize that it pays to be polite to his pa- ns. He is in no need of patrons paying only the al admission fee for he knows that there are ough producers and distributors who would pay many times more and he is often better benefit- by showing his picture to as few spectators as sible. As he does not care for the spectators who, his mind are mere so many fools wasting their e and money he never wants his subordinates or ployees to behave at all—leave aside behaving ely.

And those employees, picked up mostly from the er ranks of society, think they are so many bosses o can treat the picturegoers with all the insult, leness and arrogance they can command.

And so from the watchman at the main entrance to the manager behind the box offices every one these big bosses thinks as if the people coming to their cinema were so many famine-stricken paupers coming to collect their daily dole of food rations.

The higher the official the greater must be his arrogance. They can all jostle and push the audiences as they like; they can insult them with foul tongues—often even abusive and obscene; they can refuse to sell them tickets even with hundreds of seats lying vacant; they can refuse them admission, deprive them of their reserved accommodation and harass them in a thousand and one other ways.

And the most surprising part of the whole show is that a big majority of the picturegoing public who actually pays and is, therefore, entitled to all the accommodation and courtesy that the ticket can buy, silently submits to all such insults, humiliation and ill treatment.

The state of things will never improve until the public demands an improvement and it is time now that it did. We feel ashamed of those citizens who put up with the treatment meted out to them by the owners and employees of Indian picturehouses. We want some of them who have not entirely lost self-respect to protest against it and start a regular campaign for compelling better manners and requisite politeness from the entire picture house staff which can be effected only by the complete substitution of educated and better paid theatre employees in place of the present lot which should be forthwith dispensed with.

Jaimala is not quite happy with the contents of the letter she is holding in Bhoomraddi Productions' picture "Mandir"

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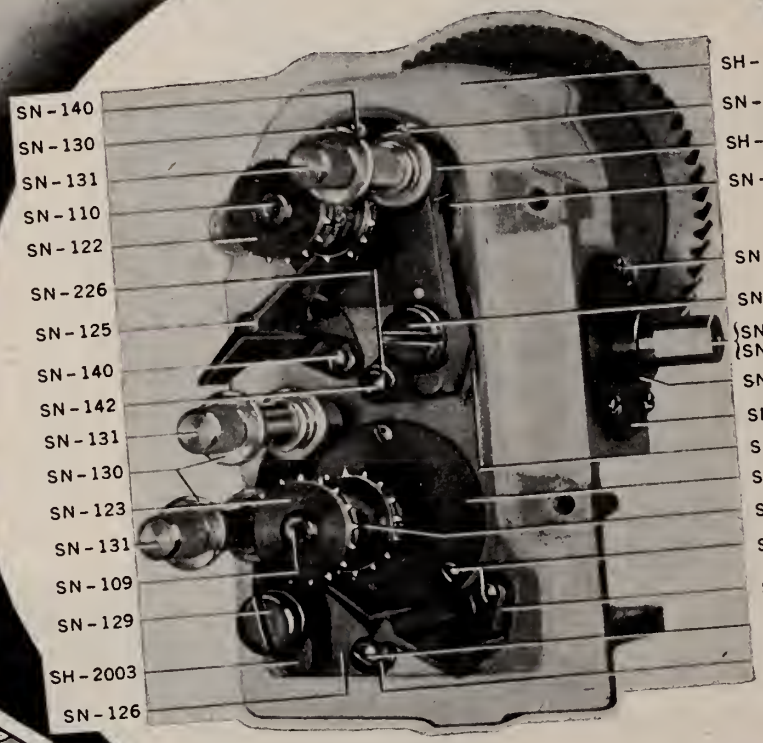

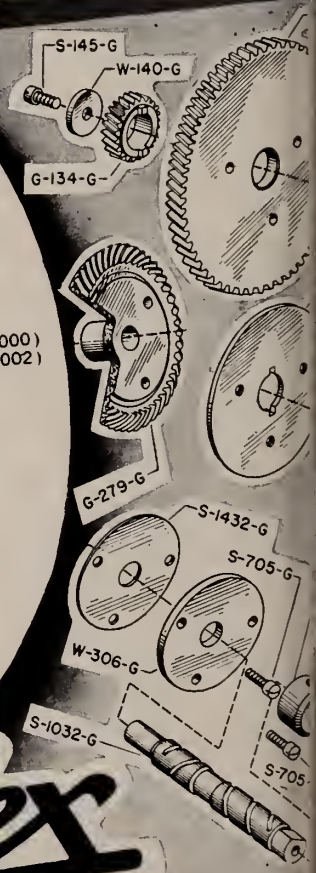

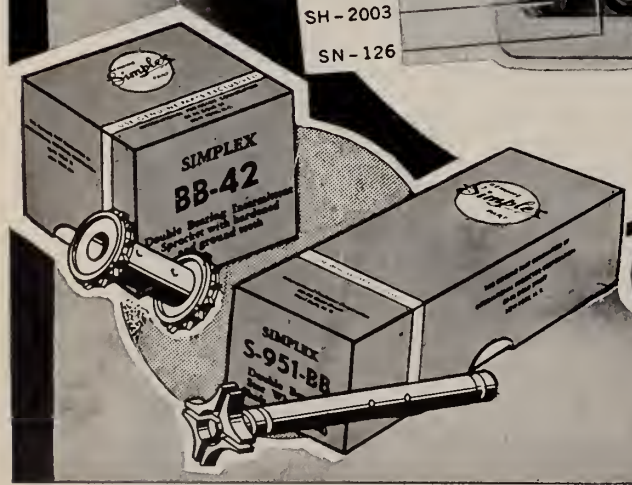

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THE SOVIET LOSS

The Soviet film industry has lost a great movie stalwart and craftsman in the death of Sergei Eisenstein, the renowned Russian director and producer who passed away at the age of 50.

Beginning his career behind the stage, Eisenstein first broke into news by producing the first Russian Workers' Theatre and joined the movies in 1924 after associating himself with several outstanding successes of the Soviet Theatre.

Like the majority of his compatriots, Eisenstein was a highly sensitive and sentimental artiste who had a lion's share in building up the Russian film industry, shaping the progressive trends of recent Soviet films and interpreting the nation's ideology on the screen during peace and war.

In the year 1925 Serge Eisenstein became known in the world of Motion Picture art by his film "Battleship Potemkin". The narrative of events on this battleship was depicted with an extraordinary artistic clearness and convincingly told. This film was exhibited in many countries with great success. Even newspapers hostile to the main conception of the film wrote admiring articles about it. In the years of the present war this film was re-assembled in U. S. A., partly made sound and released to the American screen.

Although about twenty years passed since the release of this film it still remains interesting for the general public because it belongs to those few Motion Picture productions which do not die, films equally interesting not only to experts and connoisseurs but also to the general public. This film is spoken of in many articles on history of world art.

Acting in a capacity of motion picture director Eisenstein endeavoured to create his own independent style in directing films. He endeavoured to show on the screen people in the throes of revolution. The masses of the nation and special groups were given in his films the leading parts. Such were his films "Strike", "Battleship Potemkin", "October".

He was elected member of the Hollywood Academy of Motion Picture Arts and Sciences in 1930. Responsible for introducing many a novel and ingenious innovation in film technique, he published in 1943 "The Film Sense", an exhaustive and penetrating defence of his screen methods inculcating his famous theory that a film director must impart on the screen nothing less than what a painter or a poet does in pictures and poems.

The popularity of this book could be gauged from the fact that it proved to be of immense inspiration and authoritative guidance to film directors and artistes not only in Russia, but in all film producing centres the world over.

Eisenstein's "Thunder Over Mexico", depicting the Mexican nation's history in celluloid, earned him the greatest acclaim and is still regarded as one of the towering achievements in Soviet film history.

Out of the talkie pictures produced by Eisenstein, film "Alexander Nevsky" is one of the best known. This film depicts a brilliant Russian commander of the thirteenth century who routed the army of the Livonian knights.

A new film directed by Eisenstein "Ivan the Terrible" is dedicated to one of the most remarkable Russian czars of the sixteenth century. With the name of this czar are connected a good many legends and folk-lore. Many literary works were written describing the court intrigues during the reign of the Czar Ivan; his struggle with external enemies; his romantic ventures etc. Czar Ivan represents a very brilliant human personality. In the scenario written by Eisenstein, the genius of the Czar, his dealings with foreign governments, his firmness in struggle with his foes and his desire to establish and strengthen the Russian empire are well reflected.

In the role of Czar Ivan Eisenstein filmed a prominent Soviet cinema actor Nicholas Cherkasoff, who became known after playing the part of professor Tiriryazev in the film "Deputy of the Baltic", the part of Maxim Gorki in the film "Lenin in 1918" and others.

Undoubtedly the film "Ivan the Terrible" will be one of the more brilliant productions in the art of Motion Pictures.

In his death the Reds have lost their greatest seasoned craftsman, a prolific thinker and visionary whose many qualities and international personality were a valuable asset to their film industry and whose contribution to the screen will have a pride of place in motion picture history.

Calm and dignified even in moments of grief, Kamini Kaushal plays the charming heroine in "Aag", R. K. Films' maiden presentation, produced and directed by Raj Kapoor.

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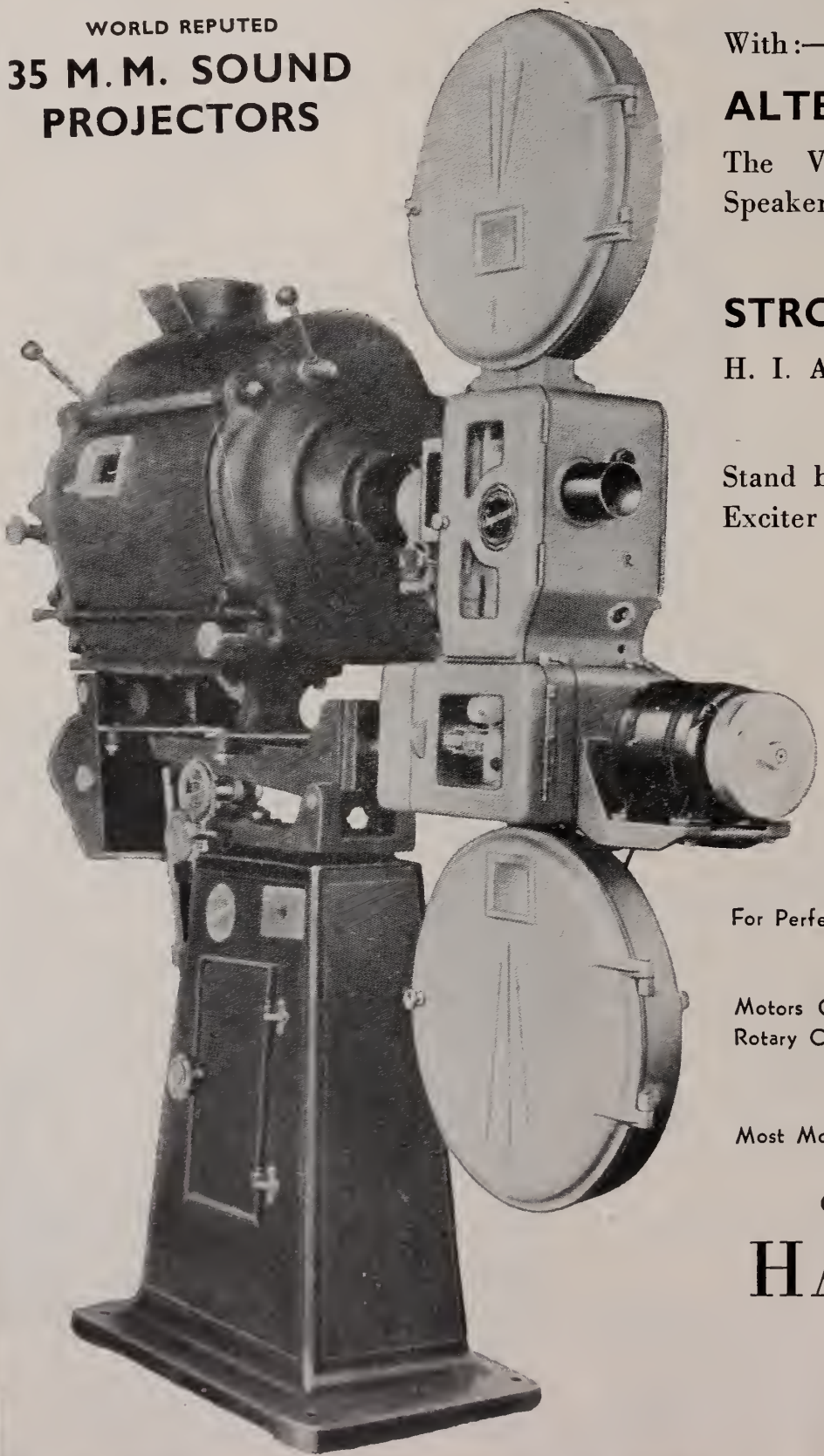

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

DBI Roy (Darbhanga, Bihar)

Do you think that a medical girl will have a ter prospect in the films?

Medical or tutorial, the films need talent and luck. Snehaprabha came from a medical college and Vanmala had a teacher's cane in hand.

Which of these do you like: a sweet dream that y are sleeping on the lap of your beloved or ually a deep slumber on the lap of the beloved?

I like the dream in case I find the lap cold.

JYANTILAL RATILAL BHATT (Kandivli)

For which earthly or heavenly purpose did dar Sharma dedicate a rotten picture, "Neel mal", to his departed wife?

Probably to encourage the early arrival of the new one.

H. DHARMA ROW (Gudlavalleru)

Have you got children?

They were children once. Today they are my parents.

BU THANVI (Jodhpur)

What do you think of Sajjan, the young artiste n Jodhpur?

Very good on the stage, tolerable on the screen and a headache to meet.

M. GANGULI (New Delhi)

The worth of your brain, you say, is two tolas counterfeit silver. If your brain and "filmindia" as fake as the "counterfeit silver", are we not ting our genuine money on both?

Where did you get the genuine money from?

SS GITA MEHROTRA (Cawnpore)

What would be the status of women in Free ia?

One is a governor of a province, another a minister of the State and still another an ambassador in Moscow, posts which even the West has denied to women.

SS NIRMALA GUPTE (Poona)

What is your opinion about a Maharashtrian ?

Is she in any way different from other girls?

A. JAMES (Hyderabad Dn.)

When women enter filmland, do they have to ket their pride and sometimes even forget their als?

Wrong pride they must pocket because the man who directs the picture always knows better. Morals are a matter of individual extravagance.

In a normal Hindu family I see that the woman is treated as a slave of the husband. In a Muslim family the impression is that the woman is an article of pleasure. In my opinion, the wife has as much right over her husband as the husband over the wife. That is why she is called the better half. What is your opinion?

I consider the woman to be a companion that needs protection and an important participant in domestic debates.

The Congress Ministries both at the Centre and in the Provinces are called "popular". Why and how are they popular?

Popular in the sense that people have voted them into power but their acts are not popular as they have drifted away from the people whom they are supposed to represent.

Isn't she imposing? That is Suraiya in Famous Films' social screenplay "Aaj ki Raat," running at the Minerva, Bombay.

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★ *MOTHER INDIA*

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IISS D. KANDAL (Allahabad)

How is one to know if one is really in love?

Take a thousand-mile railway ticket and stay out for a month. If there is no tick-tick inside, there is no lover outside.

WALA PRASAD GUPTA (Kanpur)

Why do boys laugh while girls generally smile?

Smiling or laughing is a matter of teeth these days and not of temperament.

. RAJESHWARI DEVI (Rajahmundry)

I would like to recommend cooking as a part of ›ys' education. What is your opinion?

Knowing modern girls as I do, this should be made a compulsory subject for boys.

. KAMESWARA RAO (Waltair)

Has religion got anything to do with culture?

Religion is the culture of the soul.

MOHAN DAS (Conjeevaram)

Why is your pen refusing to write anything ›out the actors and actresses of South India?

I don't write about strangers whom I do not know.

What is the difference between the rich and the ›or?

The rich have ambitions. The poor have hopes.

Why do you always hate the fellows who wear ›ite caps?

Because they don't clear the caps of black market bugs.

Define a 'gentleman'?

A unit of the smallest minority in the present world.

ATSALA DEVI (Madras)

Can 'filmindia' be described as the bible of film-›m or have you a better description?

A well-known minister of government calls it the Bible of the film industry and proceeds to quote its monthly commandments.

N. K. SAKSENA (Lucknow)

Why is a man with a beautiful girl by his side welcomed everywhere?

I am not, though I have a beautiful wife. On the other hand they sigh over my wife's misfortune.

A. A. CHOUK (Hyderabad Dn.)

Mr. Patel, I envy you. You're a lucky guy. How many girls are in love with you!

Send me a list of their names so that I know them too!

K. G. SRINIVASA RAO (Bangalore)

Can the audience enjoy a picture better by smoking cigarettes or bidis continuously in a theatre?

The smokers do, but not non-smokers. With stables as theatres smoking amounts to spreading poison gas. The smoke suffocates and spreads disease.

MRS. MONICA FARROW (Sawantwadi)

What is your aim in conducting 'Editor's Mail' every month?

Show the people how clever I am and make them shell out two rupees every month. It is just like the juggler's roadside turn for his daily bread—the only difference being that I juggle with words.

What is life without a wife?

It remains life.

N. S. SAWANT (Bombay)

Do you find any pleasure in the wearing of khaddar?

No. When better cloth is available, why

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Indu Paul is starred as the leading lady in Batohi, a T. K. Screen classics' maiden production.

should I wear khaddar merely to mix with a crowd of political cranes?

G. A. MODAK (Hasan)

Who has earned lakhs of rupees in the film industry as an actor?

Ashok Kumar, Yaqub, Ishwarlal, Motilal and Chandramohan. The last two, however, spent their lakhs.

What is your opinion about the behaviour of Madrasis who live in Matunga, Bombay?

I often see them wrapped in bed sheets and walking bare feet. But that is not bad behaviour. That is only bad dress.

S. L. KANTH (Hyderabad Dn.)

Which is the most important thing in a film?

The producer's luck.

. P. SHUKLA (Rewa)

What do you think about Shahzada Iftkhar's Veena"?

Took life and married Al Nasir.

. P. BAGHEL (Jubbulpore)

Goondas are found in majority among the Muslims. Why?

Not necessarily. The Hindus and Sikhs score equally well.

In the reign of our Congress, the poor are still ving at the mercy of the rich. Why?

The Congress believes in the gradual bleeding of the rich and giving the poor gradual tranfusions. In gradual bleeding you don't waste the blood and use every drop of it for social purpose.

It is a habit with my friend's wife to rebuke him in the presence of his friends. Because of her beauty, he doesn't want to divorce her!

A woman who does that ceases to be beautiful. Mere beauty of features is given even to a marble statue, then where does the woman come in? Beauty is multi-sided and respecting a husband is an important facet of a woman's beauty.

J. K. TANDAN (Lucknow)

You say that a critic has a dry tongue while a diplomat has an oily one. What type of tongue does a hypocrite have?

A double-edged one.

What is the effect of tears in a wife's eyes?

Tears in a wife's eyes irritate the man but in a sweetheart's eyes they flatter him.

B. CHAKRAVARTY (Kasganj, Etah)

What is the difference between you and a cynic?

Mona plays an important role in "Apni Chhaya", a Chitralaya Ltd. production, directed by Santoshi.

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SWEET-AND-SIXTEEN

TOLD BY

ELEVEN SWEETHEARTS!

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who spices sense with nonsense and nonsense with sense

starring

REHANA

with

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Radhakishen ★ Tiwari ★ Ramsingh ★ Mona ★ Shanta Kunwar ★
Neelum ★ Baba Raja ★ Raj Adib ★ W. A. Khan ★ Haroon ★
Shreenath ★ Abbas Rizvi ★ Kamalrani ★ Chandramukhi ★ Indira ★
Ghosh ★ Chanchal Kumari ★ Pramode ★ Usha ★ Zohara Begum ★
Deshraj ★ Tiwari (Jr.) ★ Kalpana and a HUNDRED other faces !

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I fight and struggle to change things. A cynic waits for others to do it.

Kr. RAJENDRA SINGH (Agra)

Why do many producers not advertise their pictures in your "filmindia"?

They insist on good reviews for their bad pictures and a boost for their vicious existence.

Do our national leaders read "filmindia"?

They do with a few rare exceptions and some of them wonder whether the critic can some day be turned into a Congress clapper.

Which is the easiest way to marry a film actress?

By being a film director, if you follow Kedar Sharma.

Why do people generally begin worshipping God in their old age?

By that time the Devil becomes anaemic and makes room for God.

When does a girl become a woman?

When she can't look a young man straight in the face.

Why do people prefer to see the Taj in moonlight?

Because it is a creation of a moonstruck lover who wasted millions, made thousands slave and killed hundreds to embalm the memory of a woman.

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Shanta Apte keeps the old National Flag still flying in Bhoomraddi Productions' maiden picture "Mandir"

MRS. YOGIASHILA NADAM (Secunderabad Dn.)

In view of the present disturbed situation all over India, if young girls are given compulsory military training what would be the effect on womanhood?

They would at least develop better figures and glow with some health.

Why can't a woman keep a secret?

Her function is to deliver and not store.

Mrs. M. LAKSHMI DEVI (Madras)

What are you learning from your wife?

Patience—an old game which doesn't need a partner.

A. B. NATESAN (Madanapalle)

My wife complains that I have become naughty after becoming a subscriber of "filmindia". What do you say?

Doesn't that make her life more interesting? Make her also a subscriber and she will also become naughty.

MISS INDRA G. A. (Bombay)

Why is there evil in the world?

To advertise virtue.

PESWANI G. H. (Hyderabad, Sind)

What does a brahmachari exist for?

Often as a stud teaser in the neighbourhood.

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(WHO GAVE YOU 'SINDOOR')

Music by C.RAMCHANDRA

STARRING

ASHOK KUMAR & REHANA

WITH

RANJIT KUMARI • S.L.PURI
RAMESH GUPTA • LEELA MISRA

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Directed by MUNSHI DIL
Music by. S.VARMAN

Starring:

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RAJEN HAKSAR & DARC

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SHAHEE

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Music by: GHULAM HAID

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DILIP KUMAR • KAMINI KAUSHAL
CHANDRAMOHAN • V.H.DESAI.
& LEELA CHITNIS
With S.L.PURI & RAMSINGH

Nigar is bewitching in her bridal apparel in R. K. Films' maiden social "Aag", produced and directed by Raj Kapoor.

I. GOPALA KRISHNA MURTHY (Rajahmundry)

I am not able to appreciate pictures as I used o once about five years ago. Why?

You have been reading "filmindia" all these years and not being as stupid as some of our producers and directors, you have learnt to dislike rotten pictures. It is a natural change in normal people.

G. J. D'SOUZA (Ahmedabad)

Does marriage make a man go ahead in life?

If multiplication is progress, he usually runs headlong.

In my case, a smile of a college girl means a ear in my purse!

In your father's purse, you mean.

I. T. ANTONY (Ernakulam)

What is beauty when the light is put out?

A brute's delight.

. T. KANCHAN (Bombay)

Am I justified in refusing to marry a girl who is more educated than myself, thinking that she might rule over me?

Marriage is a business that needs self confidence. It is not an enterprise for the trembling ones.

MISS PRISCILLA D'SOUZA (Belgaum)

What is luck?

Something that provides one more proof of God and his blind management of our affairs.

What is imagination?

That Ranjit will give us a good picture some day.

Why did God create Adam and Eve?

To keep up an eternal conflict and the need of His arbitration.

What is your aim in giving prizes every month?

To make you folk ask intelligent questions.

PRADEEP L. TANNA (Kandivli)

To William Wordsworth, the child is father of the man, to Baburao Patel?

Father of the Father.

What will be the last thing civilized by man?

Himself, if at all.

What are little girls and maidens made of?

Bits of our sisters and mothers.

D. P. OROSKAR (Bombay)

What is your opinion about linguistic provinces in India?

Re-enacting an old suicide.

A. R. PARAN (Trichinopoly)

I intend to start a film studio in Malabar. What advice can you give me?

Produce a film on mosquitoes and malaria.

MISS VIJAYAMALA CHITNAVIS (Bombay)

What false impressions do you think you create on others?

Why not come and tell me seeing that you are living next door to me?

L. MASSEY (Hathras)

Whom have you prepared to keep your torch burning after you are no more in this world?

The man who dies has no torch left to burn in this world after him. I am burning no torch whilst living and there will be none to burn after death. My present struggle is a bread hunt, pure and simple, and dead men don't need bread.

P. R. KHASNAVIS (Nagpur)

Should women take part in politics?

They should to prevent our politicians from straying. Do you know that we find many doctors in their places because of the nurses and not because of the patients?

C. S. N. MURTHY (Bangalore)

What will be the future of the Indian Dominion?

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CONTACT

We shall soon go back to the past if we don't watch our present.

BBARAO N. (Bezwada)

Is the mole on the chin of Begum Para natural?

Yes. That's one of our very few girls with so many things natural about her.

A. KHAN (Madras)

Why do couples find the moonlight so vitally portant for their purposes?

It has light that throws attractive shadows and gives romance a rainbow without sunlight.

SMIL PATHAN (Ahmedabad)

What should a young man do who is always scious of a crushing sense of inferiority complex?

Mental complexes are inherited not cultivated. Little bodies often have little minds with little grievances and however much they may be rewarded with success, their minds remain corroded.

What do you think of Snehaprabha Pradhan's ging?

Waste of breath.

GUPTA (Bombay)

I am a Marwari matriculate. I was married en I was only 18. Now I am 20. I cannot enjoy thing in the present atmosphere. Will you please me what to do?

There is nothing to do but gamble in the cotton and share markets. In that single word "Marwari" you have inherited a long history of misfortune and orthodoxy.

e is Smriti Biswas brooding over something unpasant in Chitrakala Mandir's maiden social, "Roop Rekha"

JEM V. S. WALTERS (Bombay)

I am willing to marry any refugee girl.

I am giving your address. I. O.|49335 Jem. V. S. Walters, I.A.C.C. H. Q. Bombay Area, Colaba, Bombay. Don't back out when some one comes along.

MAHMUD ALI KIDWAI (Lucknow)

What significant contribution, do you think, the fair sex is making these days?

They are replacing the war losses in man power and preparing a new stock for the next mass slaughter.

PRAVIN RAVAL (Nairobi)

Can our popular ministers be tried for messing up peoples' lives during their last two years' regime?

Crime needs intention. Only those are guilty whose intentions are bad. The ministers don't have bad intentions.

Rs. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100; 2nd Prize: Rs. 80; 3rd Prize: Rs. 50; 4th Prize: Rs 40; 5th Prize: Rs. 30 and 20 Consolation Prizes of Rs. 10 each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR MARCH

1st Prize: Rs. 100 to Kr. Rajendra Singh (Agra); 2nd Prize Rs. 80 to S. Mohan Das (Conjeevaram); 3rd Prize: Rs. 50 to S. P. Baghel (Jubbulpore); 4th Prize: Rs. 40 to Mahmud Ali Kidwai (Lucknow); 5th Prize: Rs. 30 to Pradeep L. Tanna (Kandivli) and 20 consolation prizes of Rs. 10 each to the following:—Debi Roy (Darbhanga, Bihar); B. A. James (Hyderabad Dn); Miss D. Kandal (Allahabad); E. Rajeshwari Devi (Rajahmundry); Mrs. Monica Farrow (Sawantwadi); G. A. Modak (Hasan); J. K: Tandan (Lucknow); B. Chakraverty (Kasganj); Mrs. Yogiashila Nadam (Secunderabad); Mrs. M. Lakshmi Devi (Madras); M. Gopala Krishnamurthy (Rajahmundry); I. G. J. D'Souza (Ahmedabad); M. T. Antony (Ernakulam); Miss Priscilla D'Souza (Belgaum); D. P. Oroskar (Bombay); A. R. Paran (Trichinopoly); L: Massey (Hathras); P. R. Khasnavis (Nagpur); Bismil Pathan (Ahmedabad) and B. Gupta (Bombay). Money Orders are being sent to the prize winners.

EYES RIGHT

By

PAT BRIDE

Just about the most foolish thing a woman can do in pursuit of beauty is to refrain from the necessary use of spectacles. Foolish not only from the point of view of health, but from the point of view of looks as well.

Many women, and young girls in particular, adopt a "don't care" attitude about the first aspect; foolishly, but perhaps understandably, they are prepared to sacrifice their eyesight if they can thereby achieve "glamour". But just how foolish they really are may be realised when it becomes obvious that beauty itself suffers from the results of neglected short sight.

Furrowed brows are not pretty; but many girls, refusing to wear glasses, spend their time with their brows in a perpetual furrow, straining to see what is beyond their unaided vision. Eyestrain is common; unknowingly, many pretty girls squint and otherwise contort their faces in frowns—and squints and frowns, besides their immediate unattractive effect, result in lines, wrinkles and creases.

Thus such girls, scorning glasses in the interest of beauty, succeed only in producing sooner or later the very factors which are beauty's greatest enemies.

CAN ENHANCE THE APPEARANCE

In any case, there is no reason why wearing glasses should detract from outward attractiveness. Today's choice of frames is so wide and so varied that every woman, no matter what her facial shape, colouring or complexion, can be so fitted as not merely to avoid ugliness but actually to enhance her appearance. Certainly glasses, properly chosen, can add distinctiveness to an otherwise plain face.

But first things first. Most important of all is to visit a competent eye specialist if for any reason you find yourself burdened with eye trouble, however slight. Not all eye troubles ar due to defective sight, nor doe defective sight manifest itself a ways in the eyes themselves. I is the oculist's job to determin the cause of the trouble, and t prescribe glasses *where these ar necessary.*

Styes on the eyelids, for in stance, may or may not be cause by defects of vision; they may b the results of some vitamin defi ciency. In such cases the compe tent oculist wastes neither you time or his own in prescribin glasses to cure a condition whic cannot be aided by externa means, and will tell you so, pro bably advising you to visit a doc tor.

Similarly with frowning, whic may be due not to defective visio but to some nervous ailment.

THE QUESTION OF SUITABILIT

Having had your eyes thorough ly tested, and assuming tha glasses are necessary, the oculis will make a prescription for you particular defect, specifying th lenses. It is here that the dispens ing optician comes into the pic ture—his job is to translate th prescription into the finished re medy. And it is here, too, tha the question of suitability arises.

There are some opticians wh will make up your prescriptio and put the lenses into frame without paying any attention t the appearance of the weare They ask whether you prefer me tal to plastic, perhaps, or whic colour you prefer, or whether yo want any particular shape, takin no account of the fact that 99 pe cent. of their customers have n idea of what material, colour, o shape will suit their faces best.

There are others, and these ar ones to seek, who make it thei business not merely to suppl glasses but to take time and trou ble in ensuring that these glasse fit nicely into the facial scheme.

All competent opticians, o course, can be relied upon to tak such measurements as the widt between the eyes, the size of th nose, depth of brow, etc.; but th man to patronise is the one whos interest lies not only in aiding th vision but in ensuring that th finished result makes a harmoni ous whole of the entire face.

Overtaken by gloom in the midst of lovely surroundings and loving companions, Vijaylaxmi in "Shanti", Firdaus Art Productions' forthcoming social.

Plaits Off The Peg

By

Michael Pearson

Hair styles, like hats, are getting higher and more exotic. Few women have sufficient natural hair to achieve the present trend of fashion, and so....

My masculine notions were shocked. "What!" I exclaimed, "False hair! Oh, a few, I suppose, who always have done; but not seriously....?"

"Nonsense," said Raymond, the well known London hair stylist in his Grafton Street salon. "It is a fashion, like feathers in hats. A couple of years ago I was suggesting false hair tentatively to my clients—now women ASK me for it. Opposition is simply a question of prejudice.

"So long as people talk about it, a style is fashionable. The moment it ceases to be controversial you have to introduce something new."

"The average woman's hair is neither long enough nor firm enough for today's styles. The present fashion will last, perhaps, another year, and then it will be out. Then, I suppose we shall be accentuating the natural trend again."

Styles are tending to be built up very high in front, or tightly flat on the forward part of the head and flowing behind. Raymond has even introduced styles which can be altered daily merely by the addition of a Chelsea bob. One increasingly popular style involves the use of dress material interwoven in plaits or bobs.

FIVE-MINUTE PERMS

When Raymond went on to talk about permanent waving I must admit I visualised the four-hours ordeal I had witnessed as a child when my mother had nowhere else to leave me. I had heard something about a cold water perm and I knew it was faster; but I was not a little surprised when Raymond said: "Five minutes sees the actual processing through—and I do not have to worry about curlers. They are antiquated."

The base of the cold water perm is sulphide; but nobody will go into it more deeply than that because the treatments which branch from the base are closely kept secrets.

"The general principle of the perm," Raymond continued, "is to soften, shape and then re-harden the hair. I use sun rays—not ultra-violet or infra-red—and that is the secret of speed. The perm itself takes five minutes, although, naturally, the combing and drying take longer."

Tall, dark Alexis, manager of the London salon of Antoine, the international coiffeur, told me more about the perm revolution. "When people talk about perms," he said, "they usually mean little curls that cling to the head. But ideas change swiftly—we are perming hair now in long, large waves."

INTRODUCING "WINTER STORY"

Antoines are introducing a series of styles called the "Winter Story." General principle of the designs is practicality in windy weather. There is "Cross-wind", which builds the hair forward on the right side of the head in small curls. There is "Ocean Swell," waving up from the front of the head. There is "The Gust" which is a style completely on the top of the head. And "The Maelstrom" builds the hair high and rolling forward, cut fairly short at the back.

Just as the young French dress designers are directing fashion back to the Nineteen Twenties, hair dressing is also drawing on the past. Antoine has introduced a sleek, simple style for teen-agers, based on the fashion in Paris when Napoleon III was Emperor. Side curls with bows, a centre parting, and a flat top are the main points.

"Have you no faith in me?" Shahu Modak seems to be asking Jaimala in "Mandir", a Bhoomraddi Productions' maiden social shortly coming to the Swastik.

हुआ सवेरा

Produced by
Hiralal Patel

Directed by
Kulbhushan Agrawal

Art
Manu Vyas
Sumant Vyas

story, song, Diag.
B. P. Vajpeyee

Music
jnan Dutt

Cast: **Sapru, Nayantara, Premkant, Dar Kashmiri, Hira, Girdhari**

जीवन कला चित्र

Jivan Kala Chitra Famous Cine Lab. & studios Mahalaxmi

'Aaj-Ki-Raat" Draws Huge Crowds!

A Well-produced Social Story!

Famous Pictures seem to be going up gradually in popularity and if the huge crowds at the Minerva are any indication of public approval, "Aaj-ki-Raat" must be accepted as not only a very popular entertainment but quite an impressive picture technically.

The most striking feature of this picture is its unusually pleasant photography which has given an almost new personality to Surraiya, one of our ugly ducklings of the screen. Even her usually silly eyes look less silly and her uncertain nostrils look less repulsive. That is definitely a point scored by Cameraman Surendra Pai and the pleasant impression thus created by this girl helps her to put over a couple of popular songs very effectively.

PRACTICAL LOVE

There is nothing very unusual in the plot but it contains quite a few sequences which are treated in an original manner.

Motilal wants to shoot himself having arrived at the end of his financial resources. Surraiya stops him from doing so and incidentally puts him on a slow-killing course—Love. Surraiya is a school teacher with her father, a drunkard. Her earnings help to purchase drinks for him. Raj Mehra, a trustee of the school, where Surraiya works, has a benevolent and affectionate eye on the young teacher.

Motilal's and Surraiya's love soon finds an official excuse and Surraiya becomes Motilal's secretary. Love marches on blindly towards an engagement date when Anita Sharma turns up with a child and we are introduced to her as Motilal's wife.

Now love gets its proverbial tears and Surraiya puts in a couple of tearful songs. The climax is soon hitched on to the serious illness of Motilal's little son who brings Motilal back into the traditional home while Raj Mehra, who at one time looked like a probable sex criminal, becomes a good samaritan and gives a foreign study ticket to Surraiya who boards a T.W.A. plane. Love thus ends in a practical manner instead of the usual Leila-Majnu tragedy.

Technically the picture is unusually smart, almost everything being smartly managed.

The scenario, however, is a bit on the common side and suffers from familiarity. The dialogue is good while the music is of the popular variety, Surraiya, who has a sweet voice, rendering a couple of songs in a very catchy manner.

WATCH RAJ MEHRA

From the players, Shah Nawaz gives a very sincere performance as the heroine's father. This man has a voice that acts according to the situation. Motilal plays the hero with his usual eclat but looks too old in comparison with Surraiya. Surraiya sings well and looks better than ever before. Her work has also improved under Kashyap's direction. She doesn't do those idiotic Punjabi actions which we have seen so often in her previous pictures.

Yaqub plays his usual carefree role of a well-meaning social sponger in his usual slick manner. He provides the laugh in the entertainment.

Raj Mehra, a newcomer, does very well as a seemingly villainous type. He speaks well and fluently and deserves encouragement.

In short "Aaj-ki-Raat", though this name has little to do with the story, is a picture worth seeing and the crowds know this.

AAJ-KI-RAAT

Producers: **Famous Pictures**
Language: **Hindustani**
Story: **D. D. Kashyap**
Dialogue and Songs: **Rajendra Krishna**
Music: **Husnalal and Bhagatram**
Photography: **Surendra Pai**
Audiography: **P. N. Arora**
Cast: **Motilal, Yaqub, Surraiya, Shah Nawaz, etc.**
Released At: **Minerva, Bombay**
Date of Release: **23rd January, 1948**

Directed By:
D. D. KASHYAP

Nayantara and Hira Sawant are concerned about Sapru's condition in "Hua Savera", a Jivan Kala Chitra picture.

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VEENA KOHLI—

A new star rises in the film firmament. Charming Veena Kohli plays the lead in Chitrakala Mandir's maiden social "Roop Rekha", now awaiting release, in which she gives some exquisite dance numbers.

The Hal
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EEDHA
ASTA
A Prabhat Picture
Starring
KAMLA KOTNIS
SHAHU MODAK
CHANDRAKANT
DIRECTED BY
Vasant Painter
now at
CENTRAL (BOMBAY)
Gajki Raat
A Famous Production
-STARRING-
SURAIYA • MOTILAL
YAKUB • SHAH NAVAZ
DIRECTED BY:
D. D. Kashyap
now at
MINERVA (BOMBAY)
Dhanyavad
Kalpana Pictures
:Starring:
HUNSA • LALITA
PAWAR • SAJJAN
&
G. JAGIRDAR
DIRECTED BY
G. JAGIRDAR
Sole
FAMOUS P

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MIRZA SAHIBAN

Madhukar Pictures

NUR JEHAN & RAJ KAPOOR

K. AMARNATH

Nargis Art Concerns'

Romeo & JULIET

NARGIS & SADRU

AKHTAR HUSSAIN

MOHAN

A Famous Thriller

HEMAVATI & DEVANAND

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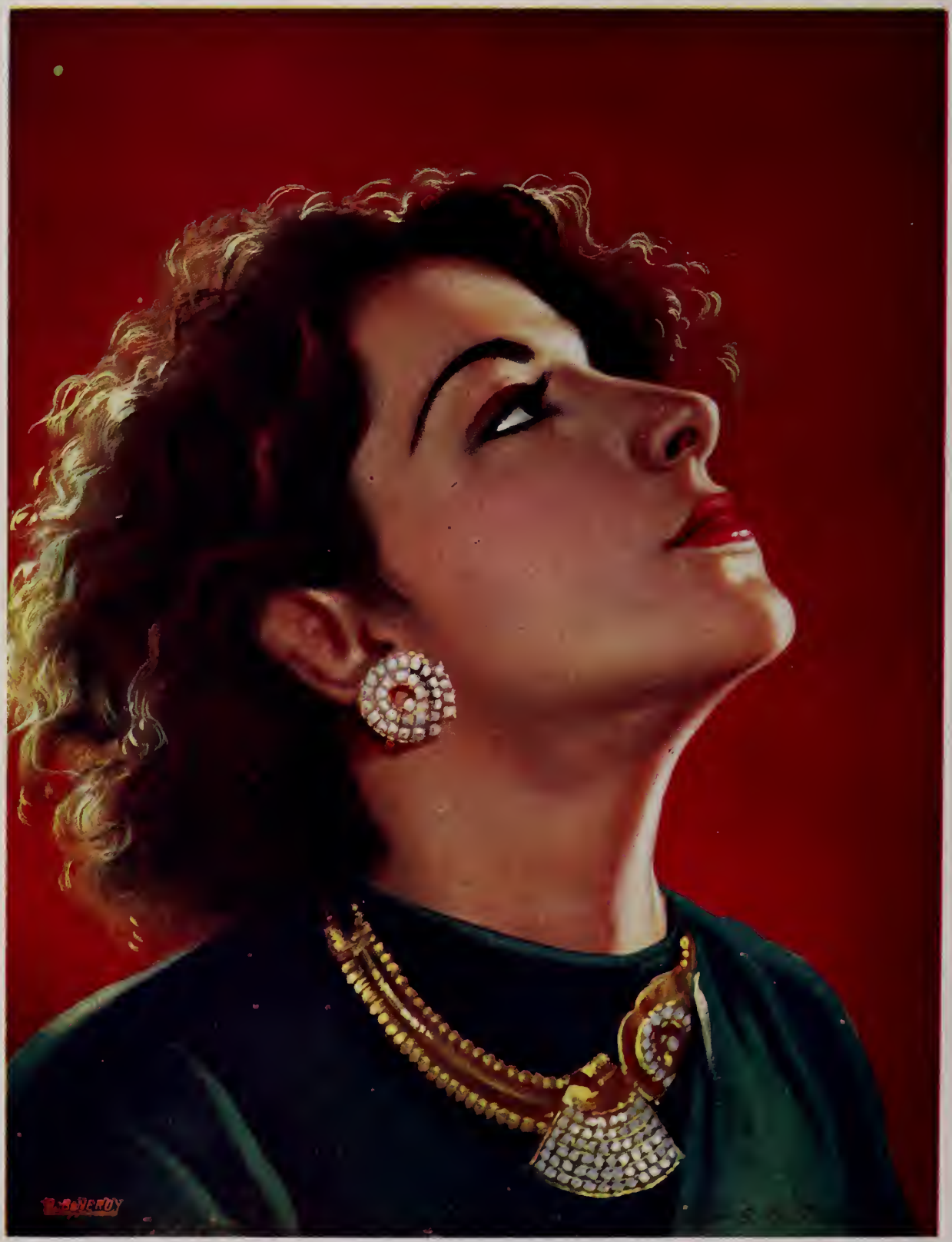

NARGIS—

Charming in her abandon and nonchalance, Nargis looks over the world with the majesty of a queen in R. K. Productions' maiden picture, "Aag" produced and directed by Raj Kapoor.

Produced & Directed by
RAJ KAPUR
AAG
Biography of a Man Devoted to Art
Story, Screen Play Dialogues
INDER RAJ
Starring
NARGIS KAMINI KAUSHAL KANWAL KAPUR
INDUMATI PREM NATH RAJ KAPUR & NIGAR

Dialogue & Songs:
Bharati Devi, Pt. Ratan Piya.

For Particulars:
T. K. SCREEN CLASSICS
Shahpur House, Cawasji Patel Street,
Fort, BOMBAY

Camera :- **V. K. B. Maniam**
Songs Recorded by :- **B. N. Sharm**

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)UR REVIEW

Uday Shankar's Challenge To Film Industry

"Kalpana" Is An Artist's Dream In Celluloid

When four years ago Uday hankar announced his intention f producing a film on his own, he film industry looked askance t his presumptuousness. True, e was acknowledged the world ver as a great exponent of the ance art and a matchless show- an, still what did he know bout the technique of producing lms? So they forecast that ther his picture would never be roduced, and if somehow it *was* mpleted, it would be an ama- urish flop.

Now "Kalpana" is on the reen and Shankar has not only ndicated his reputation as a reat showman and a great dan- r but, through this picture, also rown a challenge to the film ndustry. Leave aside dancing hich is his own domain, let them me forward and produce some- ing better in technique, in pro- uction value, in slick direction, in imaginative photography, in artistic compositions, in daring montage!

"Kalpana" is a landmark in the history of Indian films—in the same way as "Admi" was a landmark in India, or as "Citizen Kane" was in Hollywood. It breaks completely with all the traditions of the Indian cinema, discards all existing formulae, breaks new and virgin ground. It presents a new theme in a novel manner. It presents new artists, new musicians, new writers, and new technicians. What is more, its whole approach to the art of cinema is new and different from anything you have ever seen on the screen—Indian or foreign!

DEVASTATING SATIRE

Shankar delivers the challenge to the commercial cinemagnates right at the start. A meek-looking imaginative author goes to a Sethia type of film producer with his script which he proceeds to read out. "Kalpana" is *that* script! And after two and a half hours of an unparalleled feast of beauty and rhythm and drama and dancing (which represents the story being related by the author), when in the end we see the author finishing his reading of the script, the producer rejects it summarily with the remark that it is all trash—no love, no romance, no duets, no comedy punches! No, he can never, NEVER, produce such a story!!

Of course he will not commit any such mistake! And by this prelude and epilogue Uday Shankar has given his picture a touch of devastating satire on the Indian film industry which refuses to recognize originality and genius.

Shankar anticipated all the criticism and abuse that interested parties are sedulously and diabolically showering on his brain-child. That is exactly what the producer (in the film) says at its end, while rejecting the story. And "Kalpana", depicted as it is as a story rejected by a film boss, becomes a challenge not only to the men but the principles that dominate our film industry.

BEAUTY AND RHYTHM

In a picture like "Kalpana" which is in a class by itself, the

KALPANA

Producers: **Stage and Screen Presentations**
Language: **Hindustani**
Story: **Uday Shankar**
Dialogue: **Amritlal Nagar**
Lyrics: **Sumitranandan Pant**
Bhil Folk Songs: **Devilal Samar**
Dances: **Uday Shankar**
Music: **Vishnudas Shirali**
Art Direction: **A. K. Sekhar**
Photography: **K. Ramnoth**
Audiography: **C. E. Biggs**
Cast: **Uday Shankar, Amala, Lakshmi Kanta, Farman Ali, etc.**
Released At: **Excelsior and 4 other theatres, Bombay.**
Date of Release: **13th February 1948**

Directed By
UDAY SHANKAR

lay and Amala—lovers in life, lovers on the screen. In "Kalpana" they recreate the passionate rhythms of youthful love.

A DEVADASI REVOLTS!
IS MARRIAGE A SIN?

LEENA - A DEVADASI STRIVES TO STEER CLEAR OF THE ABYSS OF SHAME & DEGRADATION AND SEEKS HAPINESS IN A LIFE OF VIRTUE - IN THE HOLY WEDLOCK!

SHAH PRODUCTIONS'

MAIDEN HIT

DO-KALIYAN (IN HINDI)

BALIDAN (IN MARATHI)

A HIGH POWERED SOCIAL DRAMA

Story, Dialgue, Lyrics:—
V. S. SUKHTHANKAR

— Direction —
RAJA PARANJPE

— Music —
P. SHANKAR

— Starring —
★ **SAROJ BORKAR** ★ **SHALINI**
★ **CHANDRAKANT GOKHALE**
★ **VINAY KALE etc.**

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17, Mahatma Gandhi Road, Poona 1.

narrative is not so important as the lyrical pattern. Indeed, the whole film is composed more like a poem than a story—so that the demands of the story are sometimes sacrificed for lyrical effect. The rhythm is to be noticed not only (in its obvious aspects) in the dances and the musical score, but even in the juxtaposition of shots, scenes and sequences which all contribute to the cumulative rhythmic pattern.

All credit must go to Shankar for his exquisitely artistic composition and framing of shots. Some of his pictorial effects are simply breath-taking, beautiful beyond words. The dream of love, the Labour and Machinery ballet, the Spring festival of dances—these are highlights that would have done honour to the most experienced film director. Even Shantarams and Nitin Boses and Mehboobs can learn much from what Shankar has done in "Kalpana".

Nargis as Juliet is perplexed to overhear her parents talking about her marriage after having already secretly married Romeo in "Romeo and Juliet", forthcoming Diamond Release produced by Nargis Art Concern.

CINEMATIC DANCES

Shankar has not been content with merely photographing his old popular dance and ballet items. Not only has he introduced a large number of new dance compositions but he has given a filmic treatment to all the dances, old or new. This has required a readjustment of dance movements for cinematic needs as also the utilisation of all camera devices to fully exploit the beauty and grace in each dance item.

Special mention must be made in this connection of the fine musical score provided by Shirali who has been associated with Shankar for a very long time. Using only Indian instruments, Shirali has created truly impressive music—both in orchestration for the dances and in background effects. Never before have the orchestral possibilities of Indian music been so well and fully exploited.

Paro seems to be giving a hard time to Kamini Kaushal in Filmistan's social "Do Bhai" with her petticoat soldiers.

THE STORY

The story of the film is more than just a string to join together the dances—and yet it falls short of the requirements for a full-fledged cinema story. Shankar, genius as he is, got hold of a novel and first rate idea—the psychological development of an artist and of his artistic vision. He wanted to show the effect of environment on the artist's character and personality. He wanted to emphasise the contrast between the imagination (Kalpana) of an artist and the hard reality that surrounded him. He wanted to explore the sore spots of society. But, due to the weakness in the narrative itself and to the sketchiness of the scenario, some of these things have remained obscure and

Navayug Chitra

Phool aur Kānte

फूल और काँटे

TARRING

★

LALITA
PAWAR

★

ALVI ★ SAROJ BORKAR ★ MOHAN

AIGAL ★ MASTER RATTAN ★ SHALINI

Directed by:

ACHYUT RANADE

ry, Screenplay, Dialogue
INDER RAJ

Song
VISHWAMITTER ADIL

Photography
AL DHAVALE

Music
DADA CHANDEKAR

Sound
BAL CHAVAN

Art
MADHUKAR THAKUR

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unnoticed in the picture. While all will no doubt relish the picture as an aesthetic delight, and applaud its stinging satire on the Maharajas and the Money-bags, not all will grasp the subtler implications of the narrative, or the symbolic significance of some of the dream and dance sequences.

One wishes Shankar had secured the services of a team of experienced and imaginative screen writers to collaborate with him on the screenplay. As it is, even the dialogue-writers and the lyricists have not served him well enough, having given academic dialogues and songs that are a little too subtle for the mass mind. The revolutionary technique of flash-back-within-flashback, dreams and symbolic sequences, makes it still more difficult for the average cinegoer to fully comprehend the story. Moreover one feels that originally the picture was too long and has been drastically cut to bring it within a reasonable running time, thereby losing certain threads of continuity.

AMALA SCORES

In a picture which concerns the life of dancers and which stars already well-known dancers like Shankar and his wife, Amala, a certain amount of stylized acting is to be expected. Yet, apart from the dance sequences (in which, of course, he is superb) Shankar himself rather lacks that fluidity of expression and natural ease of movement that are required for the screen. His faulty Hindustani diction, too, is a handicap. Amala Devi, however, definitely scores and makes a bid for the front rank of stardom. She has an attractive personality, very photogenic, and she can act with more polished ease. Among other artistes, Lakshmi Kanta (as Kamini, the jealous society girl) makes a promising debut, while Farman Ali, the boy who plays the young Udayan, puts over an outstanding performance.

Vishnudas Shirali—Music Director of "Kalpana"

Veena Kohli and Rehan in a romantic moment in "Roop Rekha", Chitrakala Mandir's maiden picture.

SUMMING UP

"Kalpana", however, is a picture which (like Beauty itself) defies analysis and should not be analysed and dissected. It is a thing of beauty which needs to be seen and appreciated and relished. That Uday Shankar's progressive vision has invested this beauty with a social purpose raises it to the level of great, inspired Art dedicated to the service of humanity.

No other picture like "Kalpana" has so far been produced. It is unlikely that another such picture will be made. But it will be remembered for a long time and will leave an indelible impress on the artistic content of the Indian cinema.

Veera has a charming role in Jagat Pictures' maiden social "Veena"

And
Here is Akash Chitra's Maiden
A PICTURE FOR INDIA &
INDIANS WITH ALL STARCAST
APNA RAJ
PRODUCED & DIRECTED
K.B.LALL
OUR NEXT
DESH DROHI
A SENSATIONAL
REMEMBER IT'S ALSO K.B.LALL'S
For Particulars
AKASH CHITRA
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OUR REVIEW

"Mehndi" Gives A Bad Headache!

Muslim Social Fails To Entertain!

This is what Muslim producers call a Muslim social picture. In fact there is nothing specially Muslim about it as the pattern of the plot is typically Indian and as such common to all the communities of India. Nevertheless, it is still a "Muslim Social" because its producers call it so and because not a single Hindu, except, of course, the ever friendly Karan Dewan, has acted, or perhaps, has been permitted to act, in it.

The story fails to appeal mainly because stories with similar themes have come on the screen before—the nearest parallel being "Pehli Nazar" produced by Mazhar Khan.

When you see a Muslim social story you mustn't be shocked by the complete absence of Hindus, Christians, Parsis or Jews in it. The characters of these Muslim socials almost always live in a special Garden of Allah where no one except Muslims live. Even in weddings when all the neighbours, whatever their religion, are invited you don't see even a single Hindu even as a solitary sample for future conversion to Islam.

RABBLE OF POETS

In this particular picture we see the poets of Allah. They are called "Shayars" who write verses and keep saluting in gratitude when others around cough out their almost too-ready appreciation. The way Muslims like almost every word of Urdu and every line of any verse written by every and all Urdu poets, it seems that all Muslim poets, without a single exception, are indeed great composers whom Allah has specially sent down to entertain the faithful. Even the women, from behind the curtain, enjoy the Urdu jugglery of words which almost tickles them into marrying some poet or other.

The poets also imagine themselves to be great singers and bray and bellow till you feel the presence of quadrupeds dangerously near. Even this braying and bellowing by bearded poets is loudly applauded with "Mashallahs" and "Subhanallahs" by the generous crowd before and behind the curtain.

S. Fazli has introduced a "mushaira", a mutual admiration rabble, in the picture. Making this an excuse, he shows us some poets of India in a separate reel and completely destroys the glamour nursed by us through intimate association with their poems. Except Josh Mallihabadi, not one Urdu poet introduced by Fazli looks a poet. The faces of others have almost taken away the beauty from their poetic words. What a pity!

This clumsy "mushaira" apart, the plot of the story is childishly simple. Kulsum and Nadira are friends. Kulsum is poor and Nadira is rich and fashionable. Kulsum marries a poor school teacher who soon loses his job and goes to Europe with the help of his wife's ornaments. He returns from Europe and becomes the principal of a school and meets Nadira whom he inveigles to marry him without telling her of Kulsum's relationship with him.

On the day of the marriage the two friends, Kulsum and Nadira, meet and very soon the story reaches its climax in which the teacher is exposed and saved from bigamy even though Islam sanctions four wives and the Congress Ministries do not come in the way of the Muslims.

Recruit Thakur R. Gurbaxani of 2, Club Road, Bikaner, is 24, a graduate and 5'-8½".

MEHNDI

Producers:	Fazli Films
Language:	Hindustani
Story:	Syed M. Fazli
Dialogue and Songs:	Saghar Nizami
Photography:	P. Divecha
Audiography:	A. Nadir and Panchal
Music:	Ghulam Haider
Cast:	Begum Para, Nargis, Murad, Ghory, Jillo Bai, Jani Babu etc.
Released At:	Capitol, Bombay
Date of Release:	19th December '47

Directed By: S. FAZLI

NARGIS SHINES

The entire picture is an amateurish attempt. There is nothing experienced or seasoned about it. The story is poor; the dialogue could have been better and the music is hopelessly poor and unattractive. The technical work is careless. The direction of S. Fazli is about the most amateurish part of the picture. It has neither intelligence nor imagination.

The solitary merit of the picture is the performance of Nargis in the role of Kulsum. It is unusually good because Nargis hasn't to shout or shriek long and passionate dialogue in this picture. In the scene in which Nargis discovers the material evidence of her husband's intention to marry the other girl and subsequently talks with her brazen faced husband sitting on the same sofa she excels herself and gives a superb performance of restrained pathos.

Begum Para has nothing to do except wear good dresses and wait upon Kulsum. She does all that well.

The rest in the picture prove boring.

In spite of Nargis's good performance "Mehndi" gives a bad headache and bores one stiff throughout. Even the interval doesn't seem to come, then why speculate about the end! "Mehndi" is not a money maker for exhibitors. There are more chances of losing money than making it in this picture.

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KEKI MISTRY

Produced By:
SARAF

Music:
K. DATTA

Production - Controller:
A. K. SAWANT

Associate Director:
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Jeevan Yatra" A Frivolous And Inconsequential Picture!

akub And Dixit Sustain Audience Interest!

Professor N. S. Phadke, the an who claims to have written is story, is evidently inspired y Louis Aragon's novel "Pass-igers of Destiny". Though there very little of the novel left in e Indian treatment of the sub-ct, the main idea of the bus urney and even the title "Jeevan atra" ought to be attributed to ie novel above mentioned. No ie from the writer down to the oducer has, however, acknow-dged any debt to Louis Aragon.

In their attempt to remove all aces of the original, a most ntastic and illogical story has nerged for our entertainment hich becomes at once uncon-incing and frivolous. Dewan harar's apt and colloquial dia-gue could have added a lot of fe to the picture but almost very dialogue has been ruthlessly nurdered in diction by the un-rained Maharashtrian mouths hich will never learn the sweet honetics of Hindustani.

ABOUT A CASTAWAY!

It all begins with a cheeky bus driver, Murlikaka, who is both a drunkard and womaniser. Murlikaka has brought up Raja, a castaway, since infancy and made him a cleaner. Raja was the child of love between Vishwas, a poor man, who marries Kalindi, a rich man's daughter. The rich man disposes of the child and chases out his poor son-in-law. Vishwas is later on shown as becoming a modern Robin Hood, robbing the rich and feeding the poor.

After the preamble of Raja's infancy, the main story begins with Raja grown up and on the bus as a cleaner while his guardian, Murlikaka, is shown as driving an assorted crowd of pilgrims to Benares.

The general behaviour of the bus driver, of Raja and of the passengers is shown as too frivolous and crude to be anywhere near reality. Only in this Raj-

JEEVAN YATRA

Producers: Rajkamal Kalamandir
Language: Hindustani
Story: Prof. N. S. Phadke
Screenplay, Dialogue and Songs: Dewan Sharar
Music: Vasant Desai
Photography: Madhav Bulbule
Audiography: Minu Tampal
Cast: Nayantara, Pratimadevi, Shanta Rin, Vijaya, Yakub, Baburao Pendharkar, Dixit, Chandrakant, Nimbalkar etc.
Released At: Lamington, Bombay.
Released On: 7th November '47.

Directed by:
The late WINAYAK

kamal picture can we find a bad behaving bus, bus driver, bus cleaner and bus passengers. Admitting that different people have different foibles, the people themselves don't proclaim them loudly and in a crude manner. It is the writer's and the director's job to touch upon the different frailties with the gentle brush of art and in doing so provide delightfully humourous situations.

"Jeevan Yatra" is a crude and loud picture and the characters do not get any sympathy throughout. The very physical behaviour of the characters is absurd and disgusting.

If they had shown the pilgrims seriously proceeding to the home of gods each with his or her own purpose hidden from the other but not from the writer, "Jeevan Yatra" would have become a clever and purposeful picture.

In the bus we see a prostitute, a modern eve, a crazy book worm, a sex-conscious 'shastri', Raja's mother, and quite a few others but none of these characters are properly and consistently developed. They do their circus turns in different sequences and pass out without contributing anything to the theme of the story.

A JUNGLE TURN

Between Sunanda, the modern

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A. RASHID

Associate:
ALLAUDIN

—: Cast :—

SARLADEVI, DILAWAR, SUNETRA, HABIB, SHANTI MADHOK, SHEIKH, ANWARI & Others.

Music :— **KHAN MASTANA & A. K. PREM**

Art :— **SHABAB**

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eve, and Raja, the cleaner, we see a romance of the touch-and-go variety in which neither the man nor the woman look long at the rainbow of love. A studio storm holds up the bus and the director uses the opportunity for showing the drunkenness and sex-perversion of the bus driver and Raja's character and martyrdom.

A little later the theme strays into a jungle and the local Robin Hood, Vishwas, takes everyone a prisoner to his treasure island where we see Mohan, a girl with a man's name and quite a few wild men under Robin Hood who dresses like a king manufactured by Maganlal Dresswalla.

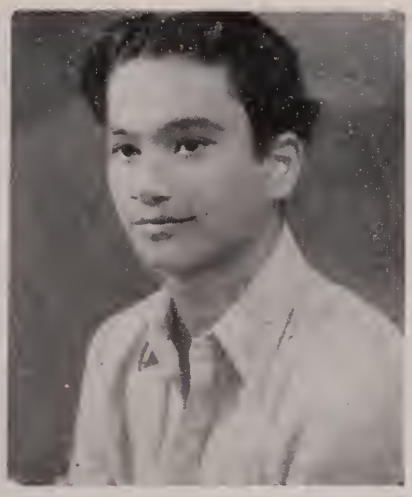
Raja's parentage is thus drawn near, with both the father and the mother within shooting range.

A quarrel between Randhir, the jungle giant and Raja, the travelling lothario, brings on the climax in which Randhir is thrown down a valley and is followed by Mohan, the woman with a man's name and Raja is prepared for the same fate judicially.

Raja's parentage is however established before he is pushed down—now by his own father—but in the last split second come Randhir and Mohan the rubber lovers, who bounced up alive from the 1000-feet depth of the valley. Death had evidently taken a holiday that day and all alive through the picture except the unfortunate director who reached his ultimate destination long before his artistes could do so.

The production values of the picture are erratic. Dewan Sharar's dialogue and lyrics could have saved the story had they been properly pronounced and tuned. The music is rotten and the technical work is bad—just too bad for Rajkamal. Baburao Pendharkar's costume as Robin Hood needs a special title and explanation. The guy does look funny as he was supposed to be a rebel against anything rich, prosperous and feudal. Probably Maganlal Dresswalla insisted on advertising the feudal costume in lieu of his bills.

Nayantara's acting hardly deserves any mention.



Recruit J. Prakash, (F.Y.C,) c/o College of Commerce, Wardha, C. P. has a keen desire to join films. He claims Hindi as his mother tongue.

Pratimadevi plays Kalindi and looks old and anaemic from youth to old age. It is rather a tall order to accept Yakub as a youngster just out of teens but if we forget this age bar, Yakub does his usual best in the role of 'Raja'.

Dixit gives an excellent performance as the religious hypocrite with an eye on women. His very appearance entertains people. Baburao Pendharkar looks funny as the modern Robin Hood and does nothing of note. Shanta Rin adds sex-appeal to the picture which is crowded by half-a-dozen old women and quite a few doubtful young ones.

Nimbalkar does not look and speak like a bus driver on the Benares route. He claims the Satara-Kolhapur route.

The whole affair is, in short, too frivolous and inconsequential for Rajkamal which boasts of producing progressive pictures always.

At best "Jeevan Yatra" is an idiotic picture and as such too risky an adventure for careful exhibitors.

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OUR REVIEW

"Geet Govind" Turns Out A Boring Confusion !

Poet Jaideo Becomes Miracle Monger !

It would indeed be a mercy and a national service if Indian producers kept themselves away from our classics like "Geet Govind", "Meghdoot", "Kadambari", "Shakuntala" etc. None of them have either the learning or the inspiration to interpret on the screen these cultural heirlooms in their original lofty spirit and beauty.

A crowd of uneducated and half-educated film folks often handle such subjects with the same ignorant enthusiasm which the late Rustom Modi has shown in producing "Gulbakavli" after probably buying a two-anna story book from the pavements.

"Geet Govind" is another mess, with, of course, all the best intentions in the world, of the life of a poet who sublimated sex-relationship and gave the emotion of love a spiritual meaning in words which, though apparently shocking, did succeed in confusing the people, if not convincing them, about his peculiar spiritual philosophy of love, primarily due to the lyrical beauty of the words.

The present producers could not bring the original Jayadeo to the screen for fear of making the picture obscene and invoking the wrath of our seemingly ultra-moral Congress ministers. They have, therefore, washed down his poems with Pandit Indra's usual soap-and-water words and made him a miracle-monger. The screen Jayadeo has thus become an absurd combination of ignorance and commerce prevalent in our film industry.

CURVES WITHOUT CLASSICS

The screen Jayadeo at times looks like Ranjit's "Tansen", often like Jayant Desai's "Bhaktaraj" and sometimes like Acharya Atre's Charudatta while he gives glimpses of Tulsidas, Devdas and all the other 'dases' that punctuate the Hindu religious folklore.

The pattern of the Jayadee story is also a matter of mixed inspiration and in the situations, the songs and the dialogue you actually see glimpses of old devotional pictures and hear echoes of their songs and words.

Even the "Navras" dance which Radha gives seems to be a direct inspiration from Atre's "Vasantsena" with the only difference that Vanmala executed the dance better and expressed more than does Sulochana Chatterjee who seems to specialize only in curves without classics.

POET OR SAINT ?

The story begins with an "Amrapali" touch which insists on Padma, the adopted daughter of a temple Pujari becoming a "Devdasi" to be dedicated to the service of the gods inside the temple and incidentally be the cynosure of sinful eyes outside the temple.

Now Ranjit's "Pujari" steps in in the shape of Poet Jayadeo who takes shelter from a storm and in doing so brings a storm of love into the temple. He seduces Padma by gestures of lyrical and tempestuous love.

GEET GOVIND

Producers:	**Kanu Desai Productions**
Language:	**Hindi**
Screenplay:	**Ramchandra Thakur**
Dialogue:	**Sarangpani**
Lyrics:	**Pt. Indra and Balam**
Music:	**Gyan Dutt**
Audiography:	**Indravadan Desai**
Photography:	**Naval Bhatt**
Art Direction:	**Kanu Desai**
Cast:	**Sulochana Chatterjee, Prem Adib, Leela Desai, David etc.**
Released at:	**Majestic, Bombay**
Date of Release:	**3rd January 1948**

Directed By:
RAMCHANDRA THAKUR

Premkant and Dar Kashmiri at some mysterious trick in Jeevan Kala Chitra's maiden picture, "Hua Savera".

Now begins the love lore of Jayadeo in trembling and hackneyed words of Pandit Indra showered on perhaps the most repulsive symbol of womanly beauty.

Jayadeo goes through the usual vicissitudes which fell to the lot of Tulsidas, Surdas, Tukaram, Bhaktaraj, Namdev and other "Devs" and "Dases" of India and after the usual conflict between the believers and the non-believers arrives at the usual spot of personal triumph through the very familiar avenue of idiotic miracles, in which the Hindu stone god plays the chief role without the least personal provocation.

And thus a poet whom we had always admired for his beauty of lyrical licence is now added to our long string of saints by a motion picture producer. At this rate we must produce saintly stories on our present-day film "poets" like Pandit Indra, Balam, Pradeep, Walli Saheb etc. Walli Saheb will, of course, become a "Pir" and sleep alongside Makhdum Miyan of Mahim.

If Jayadeo was a miracle monger who brought down the Ganges, even as Jagannath Pandit forced the river up, where was the need of boring us with long lyrical headaches of Pandit Indra?

Most of Panditji's poetry in this picture consists of calling Krishna by different names. We don't object to all this, but we do protest against making us the victims of all this boring mess. After paying Rs. 2-8 for a seat one expects the producer to be at least polite with his entertainment and not rude, abusive and boring.

Spectacular sets make "Samrat Ashok", a spectacular picture and emphasise the glory of ancient India.

CLASSICAL MUSIC

The technical side of the picture is pretty attractive—photography being pleasant and the sound carefully recorded. The best part of the picture is, however, the music of Gyan Dutt. It is at once versatile, classic and appropriate. It won't, however, become popular but a subject like "Geet Govind" could not possibly have any other music but one with the classical tone and note.

Kanu Desai's art work is another attraction. He hasn't overdone it this time as in "Ram Rajya" but all that has been presented is beautiful in conception and presentation. Kanu's conception of the different Hindu gods is more artistic and beautiful than the Almighty's own best creation —Man. If Kanu can immortalize the beauty of these Hindu gods in paintings as Ravivarma did once, we shall at least have a pantheon of attractive gods to compete with the Christian idolatory as revealed in little coloured cards and wax idols. Beautiful gods must needs inspire beautiful thoughts in preference to the terror and fear inspired by the different faces of Shiva, Kali and Chandika.

Love comes riding on a cycle when Afzal meets Vijayalaxmi in "Shanti", a social picture of Firdaus Art Pictures.

Ramchandra Thakur's technical direction is pretty attractive though he has overused the camera crane and misused it by using it on a single artiste. The crane is usually used for a crowd or a crowded perspective or for collective movements. He has no scope for emotional direction with an impossible story and with Leela Desai—two factors which will unnerve the best director in the world.

DAVID DOMINATES

From the players, David, who plays the Chief Minister, easily beats the others, though his stature belies his status. In costume roles, David should always sport a moustache and a beard both of which add inches to his personality and years to his age—both essentials for the role of the Chief Minister. If a little crepe can make all the difference why not do it!

Prem Adib is all nostrils—in and out—as Jayadeo. He doesn't look it and doesn't even play it. Sulochana Chatterjee seems to have stopped acting. She looks like a bamboo that bends in the role of Radha, the princess. She has, of course, little to do and she knows this throughout.

Leela Desai is a regular infliction on the Indian screen, seeing that she can neither act nor speak. No one can take the Bengali out of her round mouth and put Hindustani there nor can any one change her shrill voice. In the role of Padma the heroine, she seems to talk Bengali throughout in a Hindi picture and makes faces which do not suit the role at all. Why can't she herself understand this well-meant criticism and refuse roles which don't suit her and which she can't play because of terrific limitations! She can still dance gracefully and well. If she develops this art, the Indian screen can still utilize it with advantage.

The rest in the picture remain just the rest.

As a motion picture "Geet Govind" must be considered as a non-stop headache. It bores till you can't bear it any more, even if you switch off your thinking box and look harmlessly with the eyes. To the exhibitors, the "Geet" should prove a losing proposition.

Veera replaces the man with his photo in "Veena", a Jagat Pictures Production.

Ranjit

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Hollywood's Spiritual Poison

By **S. M. Eisenstein**

S. M. Eisenstein, whose death is reported, was Russia's foremost movie-maker and one of the world's great names among film directors. In this article, written shortly before his death, he accused the American film industry — recently examined publicly in the U. S. for alleged "Communistic influence"—of deliberately blinding audiences to the implications of live social issues by insidious ideological poisoning, even in such seemingly harmless and "charming" films as "Going My Way" and "Anna and the King of Siam".

American movie production in ese days is not what it was 20 ars ago. Gone are the times nen we could shrug our shoulds and smile at the empty, harms entertainment of Robin Hood nd the Thief of Baghdad or the orting achievements of Pearl hite. The pressure of reaction the whole life of the country becoming more and more opressive. Today the apprentices the Ku Klux Klan compile ack lists and include in them ose who, during the war, dared pronounce on the American reen lively, appealing words ldressed to all humanity.

The thunderclouds of crazy ersecution are heard already gainst the most notable anti-fascist actors, and the American screen depicts more and more clearly the growing wave of reaction.

There have, of course, been not a few arrantly reactionary films in the past, such as "The Birth Of A Nation" which praised the creation of the Ku Klux Klan, but there have also been truly exciting themes which viewed with unexpected objectivity the internal affairs of the United States. Such films as "The Big House", which showed conditions in American prisons; "I Am A Fugitive From a Chain Gang", an outspoken document exposing the lawlessness of some aspects of American justice; "Grapes of Wrath" and "Tobacco Road" which threw a white light on unemployment and bestial backwardness among the under-possessed; these and others in the past were more or less convincing efforts in social objectivity.

STRIKE—A still from the film of that name directed by Eisenstein. Vivid detail, unusual angles and imaginative editing were his specialities

EISENSTEIN

He was what many local film geniuses pretend to be

SHAMELESS HYMNS

But they are being replaced by entirely different films. And even where these latter-day epics are allegedly "non-political", they carry the most insidious forms of ideological poisoning. No matter how hypocritically the films "unmask" gangsters, they still remain shameless hymns in praise of direct action, egotistic interest, and entire neglect of social welfare.

Then there are such "charming" pictures as "Going My Way", in which the catching nets for the audiences' hearts are so cunningly and musically arranged (it is no accident that the hero of the film is an uncommonly smart "catcher of human souls") that only after the film is finished does the spectator find himself querying the implications of the film.

In "Going My Way" are intertwined humour, patriotism and religious singing, devoted to hiding the true sources and tragedy of prostitution; and showing that juvenile delinquency is to

be liquidated not by changing social conditions but by the collective singing of carols.

Moreover, the film as a whole serves as an apology for the person who becomes a kind-hearted man, the owner of cheap apartment houses—one of the basest varieties of exploiters of the American poor.

"ANNA AND THE KING OF SIAM"

"Anna And the King Of Siam" is another "charming" film, seemingly innocent of all but good will and harmless entertainment. Wholly built on the unconcealed assumption of the superiority of the white man over the Siamese "semi-monkeys", it makes its heroine a missionising English governess whose aim is to familiarise these "wild men" with the Biblical qualities of tolerance and love.

But the action of the film takes place in the Sixties of the last century, at a time when all the efforts of Siam were directed to trying to maintain its independence from would-be European colonisers; and not a hint of all this appears in the entire film. What does appear, beneath the surface, is an attempt to induce in Americans a contempt for colonial peoples so that they will maintain a complete indifference to the aspirations of subject races today in Indonesia, South Africa —and the independent Phillipines.

Especially cunning, however, are the movie businessmen when the theme of a film shows the problem of relations between bosses and those who work for them. The American screen does not miss a chance to respond to all that interests, alarms, or excites an audience; and since audiences are excited by the problems of social injustice, you get that little theme presented, well adjusted and effectively performed. But by the magic skill of the hands of movie businessmen, it is made "harmless" with the maintenance of its outward dramatization.

PROBLEM EASILY SOLVED

The methods of work are numerous and of varied character. Take as an example an average drama such as "Dragonwyck". This is a film about crime. Not quite sane, a landowner slowly poisons one after another of his wives, who are unable to give him the desired heir. A considerable part of the film, however, is devoted to depicting the sharp clashes of the landowner with the poverty-stricken tenants forced t work on his lands.

The problem was, how to dea with this interesting topic with out touching the sacred basis o private property over the vas lands?

The answer was simple. I was to make the owner of th castle so evil that the typicalnes of the situation is drowned in th exaggeration of a private case. I is not the evil of the systen which is shown on the screen, bu the evil of an individual repre sentative of it. As a result th audience expresses indignation a the rare movie villain, but not a the "state of affairs". The evi of personality has fully covere the evil of the "state of affairs".

And so the wolves are fed an the lambs are safe; the audienc has lived through a plentifu amount of shocks on a theme o "current affairs". The pictur has gathered money. Evil deed were shown in the brightest colours, then finally punished. The "bases" are not shattered.

CYNICAL INHUMAN ATTITUDE

This skill in handling "slippery" and "dangerous" themes nullifying their full social implications, is perhaps one of the most cunning characteristics of American movie production.

A cynical, inhuman attitude towards reality distinguishes such films. Those who stand behind the backs of businessmen in Hollywood are striving to ensure that the average American should be brought up without honour in his soul, a merciless, egotistic being. This is necessary so that in his heart there should not be created a protest against the trampling down of law and justice, which is taking place in America every day and every hour.

The American movie is armed with the newest cameras, the latest projecting apparatus, the most modern production technique. Towns, forests, or Egyptian pyramids can quickly be erected in the pavilions of Hollywood. But the technically progressive movie industry is inspired by ideas rooted almost in the Stone Age.

BATTLESHIP POTEMKIN—The film for which Eisenstein will always be remembered. It dramatized an episode in the revolutionary history of Russia.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SOFT MUSIC, PLEASE!

"Many of your correspondents have drawn your attention towards a host of drawbacks in the art of showmanship in our cinema halls, but no one appears to have stumbled over an absurdity that I have to face every week-end here.

"Despite sitting at the very back of the hall, I am struck deaf by the ear-splitting sound of the records played by the management, for the entertainment of the public, before the show. I can't get what my friend shouts into my ear and I don't dare shout back into his ear, "I can't hear you," for I know that he will not get it.

"Our producers and directors are tearing away scores of pages out of the book of foreign filmmakers, but it is an anomaly that our exhibitors can't even take a single leaf out of their book. In Lahore, where I was before the recent boil-over, I had started patronising only the English cinema halls, where the pre-show music was soft, slow and trickled into one's ear like a hill spring of cool fresh water. And to my ill-luck, there is no English cinema hall here, and I have, willy nilly, to visit the Indian one."

HOSHIARPUR. *Ved P. Kumar.*

BLACKMARKETTING OF "FILMINDIA"

"About a week back, I went to buy a copy of "filmindia" with a friend of mine, and we were really surprised to see that this magazine was being sold at the rate of Rs. 2-8 per copy, and when an explanation was called for from the shopkeeper, whose exact identification I do not want to disclose, he said, "Thank God, that I am offering it to you at such a reasonable price."

"On hearing this, we came back with a heavy heart. Mr. Patel, it is up to you to kindly give your attention to these matters in order to abolish this blackmarketting which is due to its scarcity in Amritsar."

Inder Kanta Bhasin.
AMRITSAR.

BROADCASTING A BLUNDER

"I want to draw your attention to the fact that the gentleman who has recited the lines has done a great injustice to the late poet by adding some of his own words to the lines of the late poet.

"In my opinion if some thing is not done to put a stop to this we also will be following in the line with the reciter. If these lines must be recited, they should be recited correctly as follows:

मज़हब नहीं सिखाता आपसमें बैर रखना।
हिन्दी हैं हम वतन हैं हिन्दोस्तां हमारा॥

BOMBAY. *Badriprasad Pandit.*

FOR RAJKUMARI AMRIT KAUR

"Would you very kindly bring to the notice of the authorities through the medium of your very influential magazine, the most unhygienic conditions prevailing in Old Delhi Cinemas.

"In some halls there are no exhaust fans, or if there are any, they are very rarely used, with the result that the air inside the hall becomes so foul that it becomes difficult to breathe. One feels as if the Medical authorities keep sleeping, or it might be that these people who are supposed to look after the health of the public are not aware that there are such cinema halls, in Delhi.

"It is a wonder that in the very heart of the Capital of India, such dirty places, which are a constant menace to the public health are allowed to remain open for public entertainment.

Rajendra P. Agarwala.
NEW DELHI.

COLLEGE GIRL OR COURTESAN?

"In Shaukat Art Productions' 'Jugnu' there is a filthy nude dance by a girl student of a college in a drama staged in the college. If a professional prostitute gives a suggestive song such as the one in "Mun-ki-Jeet" the censors find it objectionable and do not hesitate even to ban that picture. But when a college girl gives

It isn't a Girl Guide's parade. They are the ten girls starred in Arvind and Anand Productions' "Khidki" and Rehana is the 11th to complete the team.

a naked dance in the college, the censors find it quite fit for exhibition! Do the censors think that our college girls are no better than courtesans? Are the members of the Censor board as ignorant of our educational institutions as most of our film producers?"

MADRAS. *A. M. Viswanath.*

DEKHO "DEKHOJEE" AND DIE

"A man once went to a learned physician for his advice which would enable him to live for a century. The doctor advised him to abstain from smoking and drinking and lead a solitary life.

"Shall I then live for a hundred years, doctor?, asked the would be centenarian eagerly.

"No," replied the doctor, "but you will feel so."

"Had I been the doctor, I would have advised the patient to pay a visit to "Dekhojee" with the assurance that during the 150 minutes of the show he would feel like having lived for 150 centuries, what to talk of years!

Isn't my suggestion better, Mr. Patel?"

NAWALGARH. *B. B. L. Kapoor*

Recruit F. F. Mogal, of Kasturbhai's Block, Khanpur, Ahmedabad is 21, 5'-6", a gymnast and sportsman, and has learnt acting before a mirror.

SARDAR MUST HAVE SMILED

"I was amused, when I was told that our film producers called on Sardar Patel, during his last visit over here, in a form of a deputation. They presented him with a cheque for Rs. 73,000 and related their grievances.

"The presenting of a cheque and the request to redress, must have amused our shrewd Sardar and he must have taken their grievances as an after-dinner joke. Do you agree with me?"

BOMBAY *Dinker M. Desai.*

AND I HEARD SUSHILA RANI!

"I could only now write to you that during the first week of its release I had a chance to visit "Gvalan" produced and directed by yourself.

"The picture was very nicely themed and I had also a chance to see the real humanity in Hindu-Muslim unity which is hardly seen in its real sense in our pre-

PAKSHIRAJA STUDIOS

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BAA

Spectacular sets add grandeur to the ancient story in "Samrat Ashok" produced by Bombay Cinetone.

nt time pictures. The theatre as all happy at this Hindu Mus- n unity moment in the picture id I most heartily thank you r such a good drop.

"Not only the theme and direc- on were of the top grade marks it also the songs were sung uite originally by Smt. Sushila ani. I was fortunate enough to ar such a voice.

"All that I liked in the picture esides many other entertaining ems was the singing of Smt. ushila Rani from her inner heart ideed, without making any copy other songs."

OMBAY. *L. D. Bhatt.*

SPARE US THE TORTURE

"Of all the tortures that the udience has to undergo while eing an Indian film, the torture hearing the songs at unwanted laces is the hardest. In stead of roviding any entertainment, they mply become boring and get on ne's nerves so that one feels like osing one's ears or running out the hall. No one can deny iat good songs are very essen- al inasmuch as they add charm the show. But it should not e forgotten that they should be ing at the proper place and pro- er time.

"It seems that our producers are following a traditional way of putting the songs in the picture. In every film, there must be about half a dozen songs sung before the idol of God (without whom no picture can be made), and at least one song at every death. Then there are songs for every aspect of Nature, storm, lightning and rains. Our heroes and heroines indulge in their song singing business at every place on earth. They will sing in cars, trains, buses, streets, hospitals, bazars, hotels, libraries and where not! They may or may not sing at their happy moments, but they must sing in the hour of their intense grief.

"It will be a welcome feature if the producers turn their attention towards the proper allocation of the songs in the pictures. All that the audience needs is only a few songs at the right place and right time."

Satya Prakash.

SAUGOR. C. P.

FILTHY STUFF

"Every picture ought to have some sort of lesson for the public, and it should be the prime duty of the producers to give us pictures aiming at the betterment of our social, moral and intellectual aspects.

"But what do we get on seeing pictures like "Mun-ki-jeet", "Sona Chandi" etc. and the latest "Shehnai"? Nothing except the demoralization of our society. Moreover, these producers have brought us so low, that people begin to throw money on the stage screen.

Veera is not worrying about the grocer's bills, she is thinking in Jagat Pictures' maiden-production "Veena".

Director M. Sadiq having completed his first production "Kajal" under the banner of Ratan Pictures is soon starting his second production to be called "Char Din".

"The Censor Board too has now become a bit cautious only due to the continuous sincere efforts of Editor Patel.

"During such days aimless and vulgar pictures should not be given to us, but only those which may help us in our all round progress.

"It appears that these producers want to take the public with their own speed to deterioration. Such pictures, either should be entirely banned or cleaned of the filthy stuff therein.

GHAZIABAD. *K. G. Mathur.*

"BURMARANI" BANNED!

"It is really gratifying news that the film "Calcutta" has been banned in the Madras Presidency also. Another Tamil film named "Burmarani" (which your magazine branded as 'rotten') has also been banned in this province. Thus here also our film censors are opening their eyes a little. When will they open their eyes full and ban all other anti-social films which are in circulation in plenty?"

CALICUT. *K. P. D. Nayar.*

BUT WHEN WAS IT BETTER?

"When I came out of the picture house after seeing "Manjdhar", I wondered whether this picture had actually been directed by Sohrab Modi. Its very beginning is flimsy, its end is weak and unconvincing and its direction is erratic. In the past Sohrab Modi has directed good pictures, but his latest picture "Manjdhar" proves very boring, the only good thing being the beautiful acting of Baby Tabasum."

KANPUR. *Madanlal Bedi.*

A JOB FOR JAWAHAR

"I have read with interest that Metro Goldwyn Mayer's "The Postman Always Rings Twice" and Paramount's "Calcutta" have been banned in pursuance of the vigorous campaign carried out by 'filmindia', whose fearless review and incorrigible candidness have oft and on saved our film industry from being driven into the quagmire of communalism and obscenity.

BETTER LIGHTING FOR STUDIOS

Equipped with Mole-Richardson Lighting units, your studio can depend on quality turnout every time you make a picture. Along side is M. R. 414 Senior Solar-spot 5000-Watt lamp, the largest in the Mole-Richardson series and is particularly adapted to back-lighting. Below is the Midget M-R 404, a small lamp with a definite place in the illumination system. M-R 21 is Single Side Lamp for soft, diffused lighting.

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Studio Cameras, Projectors, Developing and Printing machines and other studio accessories.

Recruit Brij Mohan Gattani, c/o Veni Madhav Sadan, Arya Nagar, Lucknow, is 19, 5'-7½" and can sing and act.

"But that, I think, is not enough. To conceal our head like an ostrich in the sand and to imagine that the enemy is not seeing us is cowardly and foolish and is least commendable. To ban such American films which are based on anti-Indian elements in the Indian market to appease the disgruntlement of a few, does absolutely no good inasmuch as it does not save us from being ridiculed abroad, where these pictures are freely screened and welcomed. Thus the real object of holding our head high before the nations of the world is actually defeated. I beg to submit that there is no harm in showing these pictures to the Indians; the real harm lies in screening such pictures abroad. This fact must be realized and the alarmists must note it.

"If the Government sincerely wishes to save Indians from being tarnished and ridiculed abroad, it should send a delegation to meet the American film industry and settle all controversial matters amicably and move them not to produce such slanderous films against India. Readers of 'filmindia' will recall that this is what Syt. Baburao Patel alone did when that notorious film 'Gangadin' was produced.

Mrs. Indrani Devi Pandit.

CAWNPORE CANTT.

WHAT A COLLEGE GIRL!

"By chance I saw the picture "Jugnu". As soon as I saw Nur Jehan featuring as a college girl I felt very much disgusted. I can't understand why the director selected Nur Jehan who looks like the mother of a college girl to play a girl's role!

Recruit C. A. Jani is well built, 5'-7", knows Hindustani, has a good voice, sings and has experience of school and college dramaties. Address c/o N. Krishnan & Co., Stationers, Bombay Mutual Bldgs., Hornby Road, Fort, Bombay.

"Again, from the beginning to the end I don't find any sense in the story. A dance sequence presenting a college girl exposing four-fifths of her body is extremely vulgar. The conception of the Hostel life shown in the picture is likely to lead to the demoralisation of students.

MYSORE. *T. Somasundara.*

Recruit Jamshed Yusifzai, c/o Mr. M. A. Khan, Room No. 15, 1st floor, Sheth Jamnadas Building, No. 43, Dargahwali Galli, Bapti Road, Two Tanks, Bombay 8. is 22, 5'-6" and anxious to act in social pictures.

RECORD NEWS!

Film: **AAJ KI RAAT.**

35263 **Kyo le chala hai yea dil**
H.M.V. *Sung by* (Suraiya)
Meri ansuo meri husrathe
Sung by (Suraiya & Durrani)

35264 **Sath tumara choot gaya**
H.M.V. *Sung by* (Suraiya)
Kyo dil me meri basse
Sung by (Suraiya & Durrani)

35265 **Din kushi ka choop gaya**
H.M.V. *Sung by* (Suraiya)
Pyar ki shama ko
Sung by (Durrani)

35266 **Ro Ro ke sari rat kati**
H.M.V. *Sung by* (Suraiya)
Aj ki rat mohabhat hai
Sung by (Suraiya)

35267 **Kya jane ameri**
H.M.V. *Sung by* (Meena Kapur)
Choti si kahani Zindagi ki
Sung by (Meena Kapur)

HEMENTA KUMAR.

G.E.7098 **Mukhse mat kuch mang**
COLUMBIA **bhikari**—Nirgun
Dunya ka her sanz pukare—Nirgun

MAHAMMED RAFI.

35074 H.M.V **Kal pada hai kal** *Part 1 & 2*
5997 **Yaha badla vaffa**—Clarrionet
H.M.V. **Turj** *Film* "Jugnu"
Aja Aja Meri Barbad
H.M.V *Film* "Anmol Ghadi"
5414 **Setar solo Megaphone**
Megaphone *By late Prof.* Enayat Khan

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AT HOME AND ABROAD

TRIBUTES

FUNERAL FILM IN COLOURS

BOMBAY, Feb. 5.

A documentary film of Mahatma Gandhi's funeral taken by an American journalist and processed in technicolour has been flown to the United States for public exhibition. This, incidentally is the first documentary film on Mahatma Gandhi so far presented on the screen.

INDUSTRY'S MEMORIAL FUND

BOMBAY, Feb. 18.

The executives of all the associations of the film industry, namely, Motion Picture Society of India, Indian Motion Picture Producers' Association, Indian Motion Picture Distributors' Association and the Cinematograph Exhibitors' Association of India, decided to start a fund for a fitting memorial to Mahatma Gandhi by the film industry at a joint meeting specially called for the purpose.

As an initial contribution it was decided to earmark all the net proceeds from the exploitation of the short film "Bapu ki Antim Yatra" which is being distributed in the Dominion of India by the IMPPA through Messrs. Western India Theatres, Ltd., for the industry's Mahatma Gandhi Memorial Fund. This short film has been produced jointly by Messrs. Motwane Ltd., Bombay and the Eastern Movies Delhi and the songs in the film have been included by courtsey of the All India Radio.

S. I. FILM TRADE'S HOMAGE

MADRAS, Feb. 8.

A meeting of the members of the Motion Picture Trade was held on Saturday, February 7 in the premises of the South Indian Film Chamber of Commerce, 19, Woods Road, Madras, to pay homage to the memory of Mahatma Gandhi.

B.M.P.A's MOURNING

CALCUTTA, Feb. 3.

A meeting of the Bengal Motion Pictures Association, held here yesterday under the chairmanship of Sri Birendra Nath Sircar, a resolution was passed condemning in strong terms the dastardly fatal attack on the life of Mahatma Gandhi.

FILMING GANDHIJI'S LIFE

LONDON, Feb. 14.

A short documentary film on the life and teachings of Mahatma Gandhi will be produced within the next few months by the East-West Film Production Company of London, according to the "United Press of India."

In order to collect material for the film, Mr. Vishnu Sen, one of the producers of the company and the only Indian working as a film producer in England flew to India today.

Mr. Sen has just signed a contract with one of the biggest American film distributing companies to supply four Indian films. For some months past he has been doing the preliminary work for a film dealing with Gandhiji's struggle for non-violence and has been in correspondence with Mr. Devdas Gandhi, Gandhiji's youngest son.

He now feels, however, that he must contact many people in India before he can fully embark on the documentary film.

CINEMA IN THE AIR

PRAGUE, Feb. 11

Passengers on Czechoslovak ai line planes will soon be able t enjoy sound films during flight.

The first passenger plane i now being equipped with a cinem projector made of special ligh material. The screen will be fixe between the cabin and the pilot' cockpit.

UDAY SHANKAR'S PLAN

CALCUTTA, Feb. 10.

During his visit to Calcutta i connection with the release o "Kalpana", Uday Shankar, th world famous dancer gave an interview to a gathering of press representatives during which h discussed with them the questio of starting a National Theatr under the auspices of the Nationa Government. He proposes to mee Prime Minister Pandit Jawahar lal Nehru at Delhi and submit a comprehensive scheme to him.

"CHILD STAR" GETS A CHILD

SANTA MONICA, Jan. 31.

The darling of the world's millions as the child star of the screen a few years ago, Shirley Templ who is now 19 and married to a young man called John Aga gave birth to a daughter wh

Kamini Kaushal is apparentl worried about something goin wrong in "Do Bhai" a Filmista picture booked for release a Novelty.

weighed seven pounds and six ounces at the time of birth.

Shirley Temple's mother believes that the little baby would probably be christened Linda Susan. Who chose these names is not revealed but it seems they are Shirley's own choice. The mother and the child are both in excellent health.

WHAT PRICE, PURITANISM?

PESHAWAR, Feb. 5.

Middle age puritanism is not yet extinct in the small town of Charsadda in the N. W. Frontier Province where the people would not tolerate a cinema theatre.

Recruit T. K. Pattabhiram, of Room No. 76, Victoria Jubilee Technical Institute, Matunga, Bombay, is 5'-10", knows Urdu and Hindi and can also sing.

Unlike Bombay, Charsadda does not suffer from scarcity of land for building purposes and the objection is not founded on the necessity of banning the construction of luxury houses. It is much more fundamental. The virtuous citizens of Charsadda refuse to agree to the view that the cinema does not in any way affect the peoples' morals. Their opinion is different. They would never permit their women and children to see a cinema, for their morals, according to the men in Charsadda, are more brittle than their own.

The management of the proposed cinema theatre paraded a drum-beating party through the lanes of the town announcing that the cinema will be banned to women and children. But that assurance would not satisfy the hard-boiled males of Charsadda who persist in their belief that all films are an evil. And so Charsadda will have to go without a cinema theatre!

DAVID NIVEN REMARRIED

LONDON. Jan. 15.

The wedding took place here on January 11, of David Niven, popular screen star and Mrs.

ETERNA

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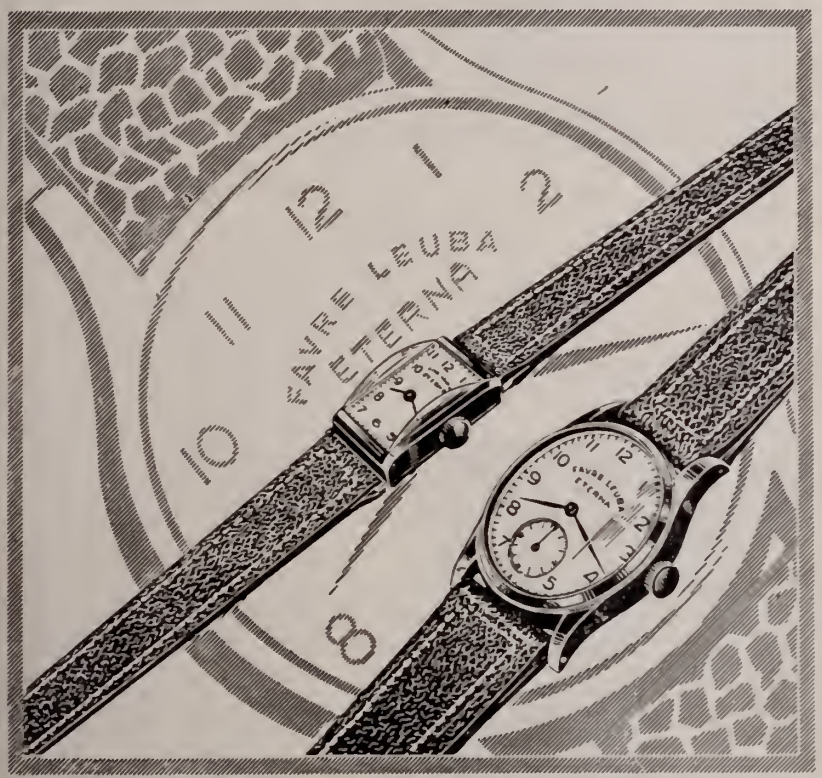

Attractively designed lady's watch, 5¼"', illustrated to actual size. In rolled gold case with steel back and fashionable optic glass.

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Elegant man's watch, illustrated to actual size, antimagnetic and shock absorber movement, in water-proof steel case.

No. 9043 .. Rs. 141/-

Eterna, a triumph of watch craftsmanship—brilliant beauty—elegant slimness—perfect accuracy; and remember Eterna watches come to you only through the famous House of Favre-Leuba.

FAVRE-LEUBA

FAVRE - LEUBA & CO., LTD. BOMBAY & CALCUTTA

Hjordis Tersmeden, former wife of a Swedish business man. They first met when Mrs. Tersmeden, a 25-year old blonde arrived in London from Sweden. Niven is a widower of 45 with two sons. His first wife died nearly two years ago after falling down a flight of steps at Tyrone Power's home in Hollywood.

BUT THAT IS MADRAS

MADRAS, Jan. 25.

Laying the foundation stone of Paradise theatre of Tamil Nadu Talkies this morning at the junction of Mount Road and Patullo Road, Mr. H. Sitaram Reddi, Minister for Industries and Labour, emphasized the need for Madras having good theatres like other bigger cities of India and hoped that the cinema industry in the province would develop on proper lines combining entertainment with education.

Mr. Reddy emphasized that the amenities needed in a theatre should be provided at a cost within the reach of the common people. "In the present changing world," he said, they should make an attempt to provide comfortable seats and good view of a picture for the common man as much as for the rich who could afford to pay more.

Shah Nawaz has some worldly wisdom to teach Suraiya, who does not quite relish it, in "Aaj ki Raat", a Famous Films' social running at the Minerva, Bombay..

In Bombay, however, the authorities never have any time to look at the most rotten theatres with all possible inconveniences and discomfiture to the millions of its picturegoers!

"Don't do it—only cowards commit suicide" says Suraiya to Motilal in "Aaj ki Raat," Famous Films' social now running at the Minerva.

PEACE BE TO HIS SOUL!

MOSCOW, Feb. 12.

Sergei Eisenstein, Russia's greatest film director and producer passed away on the 10th February at the age of 50. He had been working recently on the second part of his three-part film "Ivan the Terrible".

Eisenstein was born in 1898 and had been film producer since 1924. His great film "Ivan the Terrible" won for him the reputation of Russia's premier film director.

SOVIET GIFT TO INDIAN CHILDREN

PATNA, Jan. 24.

The "Kishore Dal", a children's organization of Bihar with headquarters at Patna, has received two Soviet films, namely, "Beethovan's Concert" and "Holiday in Moscow" from the Society of Cultural Relations with other

countries in the U.S.S.R., as a ift from Soviet Russia to Indian hildren. The films will be released hortly in Patna.

NON-STOP FILM PROJECTOR

LONDON, Feb. 12.

A new film-projection cabinet as been devised in Britain to rovide a continuous reproduction f films in shops, railway stations nd exhibitions, where the audience is continuously changing, as well as in factories and schools, where it is desirable to repeat screening at frequent intervals.

A 16-mm film is used, the pictures of which are projected by mirrors on to the screen. The film is then wound round a series of small pulleys placed in a circle and so arranged that the portion that is first rolled up is also the first to be unrolled. About 16,000 feet of 16-mm sound or silent films can thus be operated continuously.

Starting and stopping are effected by push buttons, and volume control and tone control are provided. Two safety-cut-outs are fitted, which stop projection automatically should the film break and the film can also be stopped automatically.

The projector operates on alternating currents and is easily portable.

TWO MORE COMMITTEES

BOMBAY, Feb. 20.

The Government of Bombay have appointed two new committees on visual education. One of the committees will consist mainly of educationists and its function will be to give general advice on the use and material of visual education. The other committee will consist of technicians and will advise on the technical side of educational films.

The subject of producing educational films for schools has been before the government for over a year now and with the appointment of the two committees it is to be hoped that the actual production work may be taken up in hand at some convenient time.

KAY FRANCIS IN HOSPITAL

COLUMBUS (Ohio), Jan. 23.

Kay Francis, well known stage and movie star was brought to a local hospital in an unconscious condition today. After being admitted as an "emergency patient" the police arrested her stage manager for investigation.

Howard Graham of New York was taken into custody by the police four hours after Kay Francis became suddenly ill in a hotel.

KASHMIR FILM IN U. S.

NEW YORK, Feb. 1.

Lieut.-Col. N. D. Ghandy, Managing Director of the Education Films Guild of Bombay, arrived here by air today with a documentary film "Kashmir Story" to arrange for its distribution and exhibition in the United States of America.

MOHAN PICTURES
PRESENT
A TREASURE POSSESSION.

UNDER PRODUCTION

JADU-I-ANGOOTHI
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STILL SOWING WILD OATS?

LOS ANGELES, Feb. 14.

Wallace Beery, fiftyeight-year-old famous film star featured as the defendant in a paternity suit by "bit" player Gloria Whitney, who asserted that Beery was the father of her son born on February 7th.

Miss Whitney described Beery as a "prominent motion picture character of great wealth and affluence possessed of moneys and properties in excess of 1,000,000 dollars".

The actress also requested the court that Beery be ordered to pay medical and hospital expenses.

Miss Whitney's attorney said she and Beery had been friends for several years.

A PRINCE MIGHT ENVY!

NEW YORK, Feb. 5

Bing Crosby, Hollywood's well known film star, earned last year more than £165,000 as royalties from gramophone records and £150,000 from 39 broadcasts on the radio. In addition to this he is also believed to have made another £150,000 from films, according to the local magazine, "Variety".

Crosby has many other irons in the fire and from his own film company, land development, sports arena, manufacture of non-alcoholic drinks, horse breeding and ownership of a base ball club he makes huge annual earnings.

Shahu has said something and made Kamla wistful in "Seedha Rasta", a social story of Prabhat.

BRITAIN WARNS HOLLYWOOD

LONDON, Jan. 25.

Mr. Harold Wilson, President of the British Board of Trade, warned Hollywood recently that its embargo on films for Britain would never force the British Government to lower its 75 per cent tax on foreign film earnings.

If American producers persist in their embargo, Mr. Wilson told the House of Commons, British movie theatres would just have to stop showing double features with twice weekly change of programme and make up with new British films and re-issues.

He reiterated the Government's stand that Britain would relax in the case of American films only to the extent British films can dollars in the United States.

CHURCHES TURNED INTO CINEMAS

NEW YORK, Feb. 7.

The "Jesuit Mission Magazine" of New York declares that the Catholic Church in North China is in danger of annihilation this year as a result of a two-year campaign of persecution by Chinese communists.

Father Calvert Alexander, editor of the magazine, who travelled through North China last year reported that during 1946 the Chinese communists executed, murdered or tortured to death 40 Catholic priests and brothers and converted 123 churches into cinema theatres.

When Editor Baburao Patel left for America by a TWA plane on the 16th February, friends gave him a hearty send-off.

CINEMA ACT AMENDMENT

NEW DELHI, Feb. 19.

Replying to Mr. Basant Kumar Das in the Dominion Parliament today, Home Minister Sardar Patel said that Government proposed to introduce a bill shortly for the amendment of The Cinematograph Act, 1918, in order to restrict to adults the exhibition of films not considered suitable for children and adolescents. It was proposed that an adult should be defined as a person over 18 years of age.

MR. BABURAO PATEL

BOMBAY, Feb. 19.

Editor Baburao Patel had to leave suddenly for America to undergo a serious stomach operation at the Mayo Clinic in Rochester. He flew by a T.W.A. plane on the 16th instant accompanied by his wife and daughter. A cable received here today informs of his safe arrival in New York.

Mr. Patel has been suffering from a bleeding duodenal ulcer for the last year and a half and his condition having become serious, doctors advised him to undergo a partial gastrectomy operation which is considered a serious surgical risk even in America.

Mr. Patel's address in America will be c/o The American Express Co., Inc., 5th Avenue, New York.

Sulochana Chatterjee unfolds all her charms in "Veena", Jagat Pictures' first production.

Ramesh Sinha portrays the modern youth full of fervour for national regeneration in Shanti Pictures' maiden social "Kuchh Naya"

MAY HE REST IN PEACE!

BOMBAY, Feb. 24.

Death took place on Monday, February 23rd, of Mr. Chimanlal M. Luhar, B.Sc., aged 47, a veteran director, cameraman and producer, well-known for years in the industry.

One of the few technicians with a University degree in the industry, Mr. Luhar started his career as a cameraman in the Kohinoor Film Co., and later joined the Sharda Film Co., and the Krishna Movietone. Having again joined the Sharda Film Co. as a partner, he floated an independent concern as "Mehta-Luhar Productions" which did not succeed.

Mr. Luhar then joined the Sagar Movietone as a director and he was the first to direct Sagar's old poular team of Sabita Devi and Motilal in their picture "Silver King". At the Sagar Movietone he also directed a few other pictures. He then joined the Prakash Film Co. and directed, under its banner, what became his best picture, "Station Master".

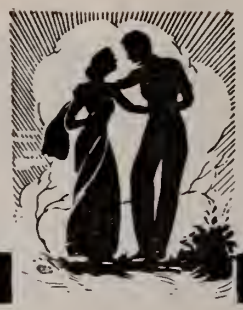
Mr. Luhar later started his own independent concern called the Sun Art Productions and produced two pictures under its banner —"Bindia" and "School Master".

Mr. Luhar was a simple, unassuming, refined and cultured gentleman, genial and affectionate with friends and honest and sincere in his work. He was suffering for some months from stone in the kidney and underwent an operation at the local Harkisondas Hospital recently, but that did not cure him of his ailment to which he ultimately succumbed.

We wish lasting peace to his soul.

Chimanlal M. Luhar

PICTURES IN MAKING



CHITRALAYA LTD. (Bombay)

"Apni Chhaya", the maiden ambitious production of this new concern is making fast progress at the Bombay Talkies' studios at Malad. Directed by Santoshi, the picture stars Sulochana Chatterjee and Balwant Singh in the leading roles. Radha Kishen who leads the support consisting of a number of popular artistes is cast in a comic role portraying the ironies and comic aspects of life.

FAMOUS PICTURES LTD. (Bombay)

"Seedha Rasta", a Prabhat picture, released in Bombay recently through this well-known distributing concern is now running at the local Central Talkies. Their next release will be Romeo and Juliet, a Nargis Art Productions picture, starring Nargis and Sapru and directed by Akhtar Hussain.

R. K. FILMS (Bombay)

The first ambitious production of this concern, produced and directed by Raj Kapoor is completed and is now in the editing room. Bearing the fiery name "Aag", the picture features several stars in leading roles, namely, Nargis, Kamini Kaushal, Kanwal Kapoor and Raj Kapoor. The picture, according to all reports, is expected to be a fine production.

M. & T. FILMS LTD. (Bombay)

Started recently, this concern is now no longer new and its activities are expanding very quickly. Besides sponsoring studios and independent producers with finance, the company is combining in its own business, all the three branches of the industry, viz., production, distribution and exhibition of pictures.

Their newly built studio is being equipped with the most up to date machinery where several pictures sponsored by the concern are always under production. They are now making a selection of subjects for the stories of the pictures they themselves intend to produce shortly. The executives of the company have an ambitious plan of developing it into an ideal concern conducted on the most modern scientific lines.

CHITRAKALA MANDIR LTD. (Calcutta)

Produced at Lahore at the well-known Pancholi studios, "Roop Rekha" is the forthcoming picture of this concern which depicts a story of the time old dispute between labour and capital. Directed by Samar Ghosh, the picture is produced by Padam Maheshwary who also wrote the story while the dialogue is written by the editor of Punjab's well known Urdu daily "Veer Bharat". Lyrics come from his pen as well as two others'—H. K. Premi and Devr Dinesh. Music direction is do by Rabi Roy Chowdhuri and t late Pandit Amarnath.

The picture stars two new co ers to the screen—Veena Kol and Rehman—and the suppo consists of Ajmal, G. N. But Smriti, Durga Mota, Asha Posle Tufail and Pannalal. It has a ready been censored and no awaits release.

ARVIND AND ANAND (Bombay

Written and directed by Sa toshi and also produced by hi under the banner of this new pr ducing concern, "Khidki" is r ported to be a picture replete wit comedy, tragedy, humour, mel drama and satire.

Rehana leads the cast of t picture which is one of the bi gest ever found in any India picture so far and has as many

Afzal makes it embarrassing for Vijayalaxmi in "Shanti", the firs social picture produced by the Firdaus Art Productions.

2 artistes with important assign-ients—11 girls and 11 boys—aking 11 pairs each one of which given ample scope in the picture. he picture is fast nearing com-letion at the Mohan Studios, ndheri.

. K. SCREEN CLASSICS (Bombay)

"Batohi", the maiden produc-ion of this concern is making apid progress under the direction f Kumar Menon. Indu Paul, Geeta and Beena Pal are starred in the picture against Bharat Bhushan of Mahatma Kabir fame and Sapru leading the male artis-tes, and Kesari who has an im-portant role in the picture. The picture's music has been directed by S. K. Pal who is reported to have given some novel tunes and melodious background music.

LIBERTY ART DISTRIBUTORS (Bombay)

This firm of enterprising film distributors are now busy arrang-ing the release of the long awaited picture "Zanjeer", starring Begum Para, Balwant Singh, Jagdish Sethi, Latika, Gope and K. N. Singh. Depicting a momentous topic and built around a progres-sive theme with good music and dances, "Zanjeer" is expected to be received as a good entertainer.

RANGMAHAL LTD. (Bombay)

"Bhookh", the forthcoming pro-duction of this concern has been acquired by different distributors for Bengal, C.P. C.I., Delhi, U.P. and Eastern Punjab on lavish terms. Negotiations for distribution in the South, Pakis-tan and Bombay are progressing. The picture is about to be relea-sed at several important stations throughout India simultaneously.

BHOOMRADDI PRODUCTIONS (Bombay)

"Mandir" is the name of the picture, the late director Winayak's last directorial contribution to the Indian screen produced under the banner of the Bhoomraddi Produc-tions. It is a picture dealing with the position of woman in Hindu society and her part in the nation's struggle for independence.

"Mandir" has a story based on the teachings of Mahatma Gan-dhiji and shows how a woman puts them into practice in her life. It has, as its background, the 1942 movement.

Led by Shanta Apte and Shahu Modak, the picture has a big cast consisting of artistes like Salvi, Lata, Baby Nanda, Janki Dass, Vijaya, Jaimala and Winayak him-self. It is expected to be released at the Swastik Talkies, Bombay very shortly.

RANJIT MOVIETONE CO. (Bombay)

Preparations are now going on at the Ranjit Studios for produc-ing a film chronology of the life and work of Mahatma Gandhi and it is expected to be shortly going on the sets.

Arrangements for the release of "Piya Ghar Aja" in Bombay are now complete. This social picture, directed by Prahlad Dutt stars Karan Diwan, Meena Kumari and

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Agha in the leading roles. Director Aspi has completed his historical picture "Pardeshi Mehman" starring Bipin Gupta, Raj Rani Husna Banu and Sheikh Hassan while director Prahlad Dutt expects to complete next month "Mitti ke khilaune", starring Nigar and Karan Diwan.

MOHAN STUDIOS (Bombay)

Their "Jadu-i-Bansari" is expected to be released soon at several key stations simultaneously. "Jadui Angoothi" is nearing completion while "Jadui Shehnai" one more magic-cum-musical stunt picture starring several renowned artistes is making quick progress. Their next is named "Ratan Manjari" to go on the floors in a week's time.

Two new companies have started production under the patronage of Mohan Studios, namely (1) Challenge Pictures, now producing a socio-stunt, "Jai Hind" under the supervision of Nanubhai Bhatt and (2) Prabha Pictures, producing "Jadui Chitra", directed by Jaswant Jhaveri and starring Anil Kumar and Shanta Patel.

JIVAN KALA CHITRA (Bombay)

Floated by Hiralal Patel, formerly art director of several pictures the Jivan Kala Chitra is now busy producing its first picture named "Hua Savera" which has a story dealing with contemporary political life in India.

The picture stars Nayantara and Sapru in the leading roles and the supporting cast is made up by Premkant, Dar Kashmiri, Girdhari, Hira and others. Directed by Kul Bhushan Agarwal the picture is based on a story by Pandit Vajpeyee and the music direction is entrusted to Gyan Dutt. Manu Vyas and Sumant Vyas are responsible for the art direction of the picture which is already halfway through at the Famous Cine Studios of Bombay.

NAVYUG CHITRAPAT LTD. (Poona)

"Phool aur Kante" this company's next picture, directed by Achyut Ranade is nearing completion. It stars Lalita Pawar and Salvi with Mohan Saigal, Saroj Borkar and Shalini leading the support.

FILMISTAN LTD. (Bombay)

Two of their three completed pictures, namely "Do Bhai" and "Leela" are scheduled for release at the Novelty and the Roxy respectively after the running pictures at these theatres. "Sajan" starring Ashok Kumar and Rehana will be the next to take the screen.

Muhurt was performed last fortnight of their production No. 12 at the Goregaum studios while "Shaheed", production No. 11, is now fast nearing completion. The company's picture "Shehnai" has scored jubilees in Lucknow, Delhi, Kanpur and Karachi besides Bombay and is likely to add two more stations to this list, namely, Poona and Ahmedabad.

BASANT STUDIOS (Bombay)

Two pictures are now under production under the banner of this company, namely "11 O'clock" and "Jungle Goddess". The muhurt ceremony of a third picture named "Bhakta Hanuman" was performed on the 21st February last.

BASANT FILM DISTRIBUTORS (Bombay)

Making a steady progress under the management of Sadashiv Rao Kavi, this firm of distributors have acquired "Bhakta Hanuman". Their latest releases are "Atom Bomb" and "Mala the Mighty".

THE SCREENS (Bombay)

This is a new concern doing the business of film financiers and distributors for the Bombay, C. P. & C. I. territories. They have recently financed several productions and acquired several pictures for distribution in these territories. They have also acquired "Shanti" for all-India distribution.

RAJSHRI PICTURES LTD. (Bangalore)

This is one of the prominent distributing concerns in the South with offices at Bangalore, Bezwada, Secunderabad (Dn) and Bombay controlling a number of Tamil, Telugu and Hindi pictures. They have recently acquired the picture "Nek Dil" for all-India distribution.

DAWOODBHAI ESOOFALI (Bombay)

"Dharkan", a musical social produced by this firm is now awaiting release at a prominent thea-

Sulochana Chatterjee and Veera in an anxious moment in "Veena," Jagat Pictures' maiden production.

in Bombay. The picture stars ur Raja, Jyoti and Misra in ling roles.

EAT INDIA PICTURES
Bombay)

Parai Aag", their maiden screenplay, starring Ullhas and Munnawar Sultana is now ready for release. The picture was directed by Najam Naqvi and features Mumtaz, A. Shah, W. M. Khan and Ziloobai in the supporting cast. The distribution of the picture for Western Pakistan has been entrusted to Messrs. Evershine Pictures of Lahore. Their next picture now on the sets is christened "Farida".

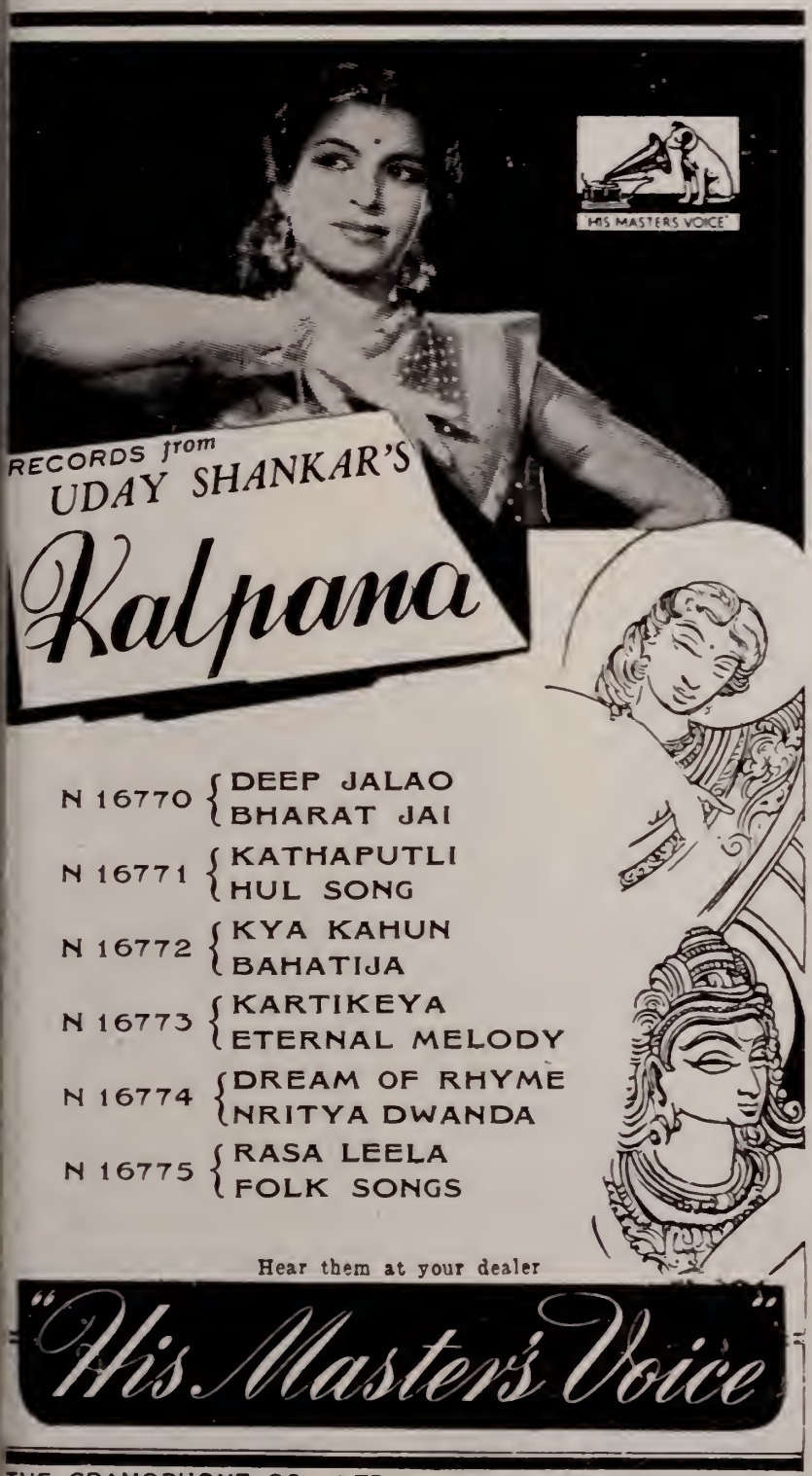
It's a magic flute which Prakash is playing in Mohan Pictures' musical "Jadui Bansari".

DIAMOND PICTURES LTD.
(Bombay)

Before releasing Bombay Cinetone's "Samrat Ashok", an ambitious picture acquired by this well-known distributing firm, they are waiting for the renovation of the Royal Opera House which will be completed by the 11th of March. Arrangements are now on for some unusually attractive decorations to the picture house for the gala opening of the picture on the 12th March at the hands of some well-known public man.

Their "Sham Savera" appears to have proved a surprise picture at the Imperial Cinema where it is having a good run.

The company is contemplating to secure a well-known film studio in Bombay with a view to financing and producing a picture in association with a well-known producer-director.



Husnara is up to some amusing mischief in Mohan Pictures' magic-cum-stunt picture "Jadui Angoothi", directed by A. M. Khan.

AKASH CHITRA (Bombay)

Having completed his first picture "Samrat Ashok" under the banner of the Bombay Cinetone Ltd., Producer K. B. Lall has floated this new concern and is already making fast progress with the production of "Apna Raj", under its banner. The picture stars Sapru and Ullhas with a new face in the female lead.

"Deshdrohi" is the name of the next picture to be produced by this concern and it will shortly be going on the sets.

JAGAT PICTURES (Bombay)

A private trial was held recently of their maiden social, "Veena" starring Sulochana Chatterjee, Rehman, and supported by Veera, Hemavati, Leela Misra, Girdhari and Yaqub, and according to available reports the picture gives pleasant entertainment with Yaqub's rib-tickling comic performance, Sulochana's songs and Hemavati's dances. Anil Biswas is reported to have scored once again with the picture's music.

SHANTI PICTURES (Bombay)

A new producing concern recently started under the title of Shanti Pictures has now nearly completed its maiden picture "Kuchh Naya", produced by Kantilal R. Acharya, and directed by Ninu Muzumdar who has also written the story for the picture.

The producers intend to make this picture a departure from the common rut of hackneyed love-story pictures and convey something new as is indicated by the title of the picture.

The shooting of the picture is now progressing rapidly at the Mohan Studios, Andheri. Leading roles in the picture are played by Sudha and Ramesh Sinha, with a support headed by Ramesh Arora, Purnima and Chowdhari.

SHAH PRODUCTIONS (Poona)

Their maiden social picture, produced in two versions, Hindi and Marathi is named "Do Kaliyan" in Hindi and "Balidan" in Marathi. The story of the picture deals with the life of a Devda who strives her way towards t respectable life of a socially we ded lady. Raja Paranjape, w has directed the music is report to have given many lilting tur to the songs. The picture has cast of popular artistes headed Saroj Borkar and Shalini and su ported by Chandrakant, Gokha and Vinay Kale.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

A band of veteran film worke having joined together under t leadership of Mr. Sharaf, ha formed the new concern nam above. They have already sta ed the production of their fi picture under its banner at t Central Studios and the name gi en to the picture is "Meri Kahan

The picture is being directed the veteran cameraman Keki M tri, who is also responsible for photography. The story of t picture comes from the pen Wahid Qureshi, while the music entrusted to K. Datta. The p ture has a big cast consisting Surendra and Munnawar Sulta in the lead with Pratima De Sanobar, Leila Kumari, Ramc Sinha, Santosh Kumar, Mur Khan and Waskar in the suppo It is being produced by Mr. Sh raf and supervised by A. K. Sa ant, the controller of productio

Hemavati has an important r in "Veena", Jagat Pictures' maid production.

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Dialogue: **AKHTAR-UL-IMAN**
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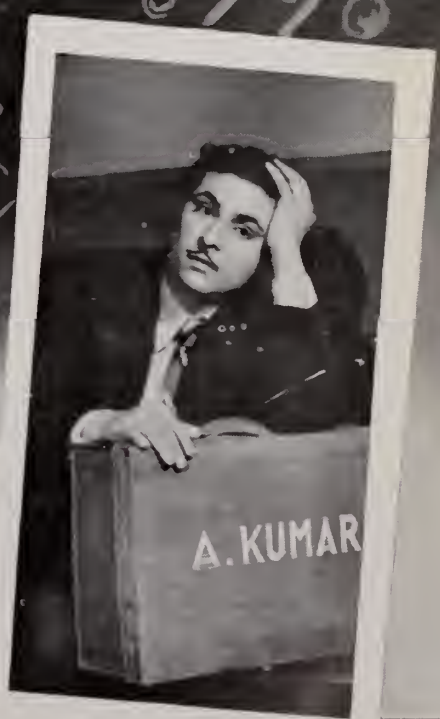
Producer: **M. K. AHMED**



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